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LITERATURE.

The Livery Companies of London: their Origin, Character, Development, and Social and Political Importance. By W. Carew Hazlitt. (Sonnenschein.)

MR. HAZLITT'S history of the seventy odd Livery Companies of London has an advantage commonly denied to works appealing in the main to antiquarian tastes, that of bearing upon a vexed political question of our own time. Like all national institutions, excellent or otherwise, these bodies have been called upon in the court of public opinion to show cause why they should continue to exist, at any rate in other than an extremely altered form. Fifteen years or so ago a cry was raised in many quarters for nothing less than their reorganisation and disendowment. It was contended that they stood in the way of an urgent measure of municipal reform, that the conditions under which they held their property meant a serious loss to the imperial revenue, that their principal business consisted in getting up banquets on a colossal scale, and that they should not be exempted from that control of trust moneys to which even the Universities had had to submit. Naturally enough, these attacks gave rise to a good deal of angry controversy both in and out of print, and one of the earliest things done by Mr. Gladstone in his second administration was to appoint a Royal Commission on the subject. The Companies, with one or two exceptions, met the investigation in the wisest possible way. They at once gave all the desired information, though under a respectful protest against such an intrusion into what they held to be private affairs. By withholding that information they would have been within their strictly legal rights, but would have provided their critics with additional weapons. The Report of the Commission, extending to four volumes, appeared in 1884. Its tenour was much less unfavourable than had been expected. It "went, as a whole, to show and establish in a conclusive manner, and under the most authoritative auspices, that the guilds were far from justifying the strictures passed upon their management and financial economy by many influential public men, and that, whatever might have been the directing impulse or motive, their property was, at the period when the Commission sat, extensively utilised, not only for charitable purposes—as to which there have been conflicting opinions—but for purposes directly and indirectly connected with education, social science, and human progress." Indeed, it is doubtful whether

the Report, by clearing away some misconceptions arising from pure ignorance, did not put them in a stronger position than before. Mr. Gladstone, at all events, saw no necessity for drastic legislation concerning them; but two objectionable privileges which they enjoyed were done away with, one by the Corporate Tax, imposed in the same year, and the other by the slight redistribution of administrative powers effected under the London County Council. Nor, as Mr. Hazlitt is disposed to think, have the Companies much reason to fear the Socialism of the future. Many of them have adapted themselves to the changing needs and circumstances of the age with marked judgment and generosity, and by continuing this course they can hardly fail to gain a large measure of popular sympathy and support.

The records here brought together are rich in antiquarian and even historical interest. Whatever faults may be found with the Companies, it cannot be denied that for several centuries they played an important part in the making of commercial England. For their origin we must look to the mediæval craft guilds, which, in their turn, may have sprung from the *collegia opificum* of the Romans, and which at one time existed in almost every city of Europe. First established for charitable purposes only, the principal Companies gradually enlarged the sphere of their operations as, in the thirteenth and fourteenth centuries, the continuous increase of commerce made the necessity of organisation among themselves more urgent. They assumed a well-nigh absolute control over the different trades and manufactures, attained both municipal and political power in the City of London, and in many cases became the possessors of extensive property in land at a comparatively trifling cost. The majority of them received charters of incorporation in the time of Edward III., who himself belonged to the Fraternity of Linen Armourers, or Merchant Taylors, and in whom they would seem to have found a steadfast friend. As readers of Chaucer may remember, each came to wear a distinctive dress, an "outward and visible sign of membership and graduated dignity." Hence the application to them of the term "livery," which, notwithstanding one meaning it has since acquired, is retained by their successors to the present day. External insignia were but a natural result of the spirit of freemasonry that prevailed among them. In Mr. Hazlitt's words, a vintner did not presume to wear the livery of a grocer, or a freeman of a warden, any more than either ventured to infringe the ordinances of his craft or to cross the lines of his charter. In other respects, of course, the Companies had not a few features in common, including a deep-seated hatred of foreign competition in trade, a punctilious regard for religious observances, and an amiable weakness for elaborate feasting on particular occasions. More especially were they at one in caring for the good name of what was proudly called the "camera regis," the city of London. To show the importance they arrived at, it may be mentioned that they were represented at coronations by their

"masters," and would ride forth in full state to welcome illustrious visitors to the capital. Of their material prosperity we have more than one proof: they were heavily taxed in different ways, and it not infrequently happened that a monarch in distress would swoop down upon them for loans never to be repaid. Yet, notwithstanding all this, many of them continued to flourish as time went on, whoever might be on the throne. The Great Fire swept away a good deal of their property, but could not bring them to utter ruin. In another century or two a few of them amassed greater wealth than before, thanks in no slight measure to the increase in the value of land in the City. Meanwhile, however, the Companies had generally undergone a remarkable change. By degrees they lost their purely industrial character by admitting outsiders to their ranks, while the altered conditions of trade were distinctly unfavourable to the authority they had so long exercised. Their position at this moment is simply that of charity trustees with a large corporate estate, only five of the number continuing to discharge anything like their old regulative functions.

What are known as the twelve great Livery Companies—the Mercers, the Grocers, the Drapers, the Fishmongers, the Goldsmiths, the Skinners, the Merchant Taylors, the Haberdashers, the Salters, the Ironmongers, the Vintners, and the Clothworkers—naturally receive Mr. Hazlitt's best attention. If tradition may be trusted, the first is old enough to have provided London with its first mayor, Henry Fitz-Alwyn. Certain it is that among subsequent members of the fraternity were Sir Richard Whittington, whose influence at court and in the city did the guild immense good, and Sir Thomas Gresham, who proudly wrote "Mercer" after his name in his letters to Queen Mary. The Grocers were an amalgam of two small bodies, the Pepperers and the Spicers. Let the origin of the former be noted:

"Twenty-two persons carrying on the business of pepperers in Soper's-lane, Cheapside, agree to meet together to a dinner at the Abbot of Bury's, St. Mary Axe, and committed the particulars of their formation into a trading society to writing. They elect after dinner two persons of the company so assembled, Roger Osekyn and Lawrence de Halswell, as their first governors or wardens, appointing at the same time, in conformity with the pious spirit of the age, a priest or chaplain to celebrate divine offices for their souls."

In 1345 the company was incorporated under the title of "The Wardens and Commonalty of the Mystery of the Grocers of the City of London," and about eighty years later they built for themselves a hall "in Conhoope-lane, in the Warde of Chepe." Here, in 1645, they "magnificently feasted" both Houses of Parliament, afterwards singing the forty-sixth Psalm. White-locke, our authority for this, also tells us that when Charles I. had been executed about six months another such entertainment was given in the same place.

"The Speaker, the House of Commons, the General, with the officers of the army, the Lord

President and Council of State, after the hearing of two sermons, went to Grocers' Hall to dine with the Lord Mayor, Aldermen, and Common Council, according to their invitation. The music was only drums and trumpets. The feast was very sumptuous; no healths drank, and no incivility passed."

The Master of the company in 1689 was no less a personage than William III. The first mayor of London, if not a Grocer, unquestionably belonged to the Drapers Company, to whom he bequeathed an estate at Queenhithe in 1215. After 1541, their headquarters were at Thomas Cromwell's house in Throgmorton-street, which, escheated to the crown by his attainder, they had bought from Henry VIII. The Fishmongers sprang up before the middle of the twelfth century, and, thanks to the taste of Londoners for fish of all kinds, presently found themselves in a comfortable position. One of the number was Sir William Walworth, and the dagger with which he slew Wat the Tyler may be seen in their stately hall by London Bridge. The Goldsmiths and the Skinners appealed with about equal success to the vanity of their fellow citizens, the history of the former company, who are still associated with the ancient Trial of the Pyx, offering a few curious points for consideration. As for the Merchant Taylors, there is a legend to the effect that the Devil, accompanied by Pride, appeared among them in Birchin-lane, expecting to meet with a cordial reception, but was so vigorously set upon with Spanish needles that he incontinently fled. The names of Stow and Speed and John Webster grace the roll of this fraternity, who merited the respect of posterity by engaging Ben Jonson and Dekker to write for them. It is upon record that Dr. South, having been made their chaplain, took for his first sermon the not unappropriate text, "A remnant of this shall be saved." Merchant Taylors Hall, with the relics stored in it, is one of the most interesting in London. The Haberdashers, probably an offshoot of the Mercers, owed a little in olden times to the introduction of pins, and the Salters a good deal more to the once universal demand for salted fish. Though the Ironmongers were not incorporated until 1464, it is possible that they may be of greater antiquity than the other companies, as the trade had flourished in Britain since the Roman occupation. Guests at the banquets in Vintners Hall will remember that it is an old custom there to drink "Five times Five." Presumably this was introduced to commemorate the fact, recorded by Stow, that in 1356 the company "sumptuously feasted" five royal personages at once—Edward III., the King of France, the King of Scots, the King of Cyprus, and Edward the Black Prince. Like the Merchant Taylors, the Clothworkers can boast of having had a king in their ranks. James I. incorporated himself with them "as men dealing in the principal and noblest staple ware of all times—viz., woollen cloths." How it came about is thus related by Howes:

"Being in the Clothworkers Hall, the King asked who was Master of the Company, and the Lord Mayor answered, 'Sir William Stone,'

unto whom the King said, 'Wilt thou make me free of the Clothworkers?' 'Yea,' quoth the Master, 'and thinke my selfe a happy man that I have lived to see this day.' Then the King said, 'Stone, give me thy hand; and now I am a Clothworker.'"

By a strange oversight, this incident, with others that I have mentioned, is not referred to by Mr. Hazlitt. The building in which it took place went down in the Great Fire. "Strange it is," wrote Pepys, "to see Clothworkers Hall on fire these three days and nights in one body of flame, it being the cellar full of oyle." Pepys himself, it may be added, was the Master in 1677, as some beautiful plate which he presented to the Company reminds us.

Nor do the minor companies, numbering over sixty, fail to obtain their due share of space. Nominally the lead among these is taken by the Dyers, who once fought with the Clothworkers for the place now occupied by the latter. Four others—the Armourers, the Carpenters, the Leathersellers, and the Sadlers—are each as wealthy as some of the great companies. For the Stationers we cannot but have a feeling of grateful respect: they long influenced the course of English learning, and their registers of publications from 1557 onwards are above all price. Mr. Hazlitt infers from the Drapers' accounts of 1516 that the tallow-chandler of those days, in addition to his own special wares, dealt in a multifarious assortment of domestic necessities—mustard, red and white vinegar, verjuice, oatmeal, fine salt, packthread, lathes, gallypots, pans and brooms. Nay, he perceives, here the parentage of the modern chandler's shop and its almost inexhaustible resources. Be this as it may (the list of the commodities is certainly staggering), the Tallow Chandlers Company, incorporated in the fifteenth century, has always taken a high position among the secondary guilds of London, and, though not provided with the longest of purses, has worthily upheld the reputation of the City by its graceful hospitality. Dowgate-hill, on which their hall stands, is supposed to have been the centre of their industry from a very remote period. The Weavers existed in effect before the Conquest, and, indeed, are fully persuaded that they are the oldest of all the guilds. The name of a writer for all time appears on the roll of the Butchers, another ancient fraternity. In 1687-8, "at a court held in Pudding-lane, Daniel Foe (Defoe), son of James Foe, citizen and butcher, of Fore-street, Cripplegate, attended to apply for his admission by patrimony, and was admitted accordingly, and paid, in discharge of serving all offices, £10 15s." For a few years the Grocers included the sale of drugs in their monopoly. James I., possibly at the instance of Gideon Delaune, wisely resolved to separate the two trades, and the Apothecaries found themselves raised to the dignity of a distinct corporation in 1617. Their hall adjoins the site of the Blackfriars Theatre, in which Shakspeare so often set foot. The Painter-Stainers are remarkable because they were the precursors of the Royal Academy, and because they made an abortive attempt in the seventeenth century to have the court painters fined for

exercising their art without being freemen of that worshipful company. Previously apart, the Barbers and Surgeons, oddly enough, joined hands under Henry VIII., but returned to single blessedness in 1745. Even after that, we are assured, the former "continued to let blood," which is probably true in more senses than one. The Fruiterers, who first appear in 1515, have come into increased prominence of late, owing to the efforts they are making, with the help of Sir James Whitehead, to extend the cultivation of fruit as a large source of profit and of wholesome food. As for the Cutlers, they have suffered much from the competition of Sheffield, and the Needlemakers might have become a guild of the past if it had not been for the energy of a well-known London journalist, Mr. J. C. Parkinson.

In writing this book Mr. Hazlitt has broken a little fresh ground. He so far improves upon the labours of Herbert and others as to give us the first comprehensive record of the Livery Companies of London. If, on the whole, his portly volume, extending to between six and seven hundred pages, does not rise above the level of a dry compilation, it is marked by a fullness and accuracy which can hardly fail to make it a permanent authority on the subject. He relies in a large degree upon the report of the Royal Commission, but adds to it the fruits of special reading, independent inquiry, and a wide knowledge of English life in the past. Of the tracts and broadsides relating to the Companies, he prints a tolerably complete list. Now and then, however, he sins in the way of omission. Besides the instances already noticed, he does not speak of the curious ceremony observed by some Guilds at the elections of their Masters; and an interesting point is missed in connexion with the Fruiterers' annual offering to the Lord Mayor, "in amicable commutation of the ancient right of the municipal authorities as City fruit-meters" to a toll in kind on all produce of this sort brought within their territory. It remains to be said that the value of the work is not diminished by a blind prejudice in favour of the Companies. Mr. Hazlitt's attitude towards them is rather that of the "candid friend."

"Whatever we may have done in the direction of criticising some of the proceedings and tendencies of the city guilds, our primary motive has been, and is, not to bear a part in pulling down these few remaining old stones of London, but to preserve them. The guilds have, to a large extent, their future in their own hands; and they seem, on the whole, fairly sensible of the responsible position which they occupy, and of their changed relationship to the community."

In another page he says:

"By studying contemporary feelings and wants, the municipality, in all its length and breadth, may, and will, continue to prosper; but by a misinterpretation of its relationship to the State it would incur a danger not to be possibly overrated. No earthly power—not even Lord Salisbury's omnipotent Upper Chamber—could save the Corporation and allied bodies from destruction if they should leave the path which most of them are treading, and wherein their true salvation lies."

On the other hand, the wealthy noblemen

and gentlemen who believe in the right of the State to interfere with the corporate possessions of the companies are reminded that they are playing with a two-edged weapon. They

"acquired their property under circumstances precisely analogous to those which placed the civic bodies in possession of theirs. In both instances the pecuniary value was comparatively, if not absolutely, trifling at and long after the date of entrance upon it; and in both cases the national industry and prosperity made it and them what it is and what they are. The difference occurs when we compare the stewardship of the City with that of the great capitalists and owners in Parliament. 'Physician, heal thyself!' Let a Royal Commission issue a report to the nation upon the property of the Dukes of Westminster, Bedford, and Portland, the Marquis Camden, Earl Cadogan, Lord Portman, and a few more. For if redistribution is to be granted it must be granted all round."

And the equity of the proposition is really beyond dispute.

FREDERICK HAWKINS.

Diversi Colores. By Herbert P. Horne. (Chiswick Press.)

HERE is a book of an alluring form; severe and grave, but also, in the right way, curious. Most modern books, if they be ambitious of pleasing the eye, succeed in nothing but in violating all propriety: the editor's or the reviewer's table is littered with volumes, "prettily" adorned, printed, and bound in fashions repugnant to the lover of Aldus and of Foulis, because guided by no canons of taste and reason. Ours is a complacent and an incapable age. We scorn the vulgarities of the Great Exhibition, but if a vulgar thing finds its way into an Exhibition of Arts and Crafts, we fall down and adore. Just so, publishers and writers, who know not that the designing of a title-page demands an almost architectural sense of composition, offer us their lawless prettiness in the name of art. But when we light upon a book in which size of page and type, quality of paper and ink, arrangement of lines and spaces, severity of ornament and design, are one and all satisfying and admirable, we look with confidence to the discovery of like excellences in the literature of so good and choice an artist. Here, in external matters, is evidence of abundant thought: surely, then, the interior graces and dignities will not be wanting. And it is indeed so.

Mr. Horne has chosen for his volume but thirty-three poems, in the cleanest lyrical manner: brief, that is to say, and finely done, and full charged with imaginative thought. They are chiefly concerned with two great interests: with the human beauty of divine religion and with the divine beauty of human love. Such a phrase tries to express and to explain the sentiment of these poems, and somewhat to allay the reproaches of those who may be disposed to detect in the devotional poems something unreal, and in the passionate poems something sensual. A faith which does not merely embody moral ideas in beautiful concrete form is no easy matter of verse: "from David unto Dante," as

Mr. Patmore sings, there were no poets of divinity in the Jewish and Christian worlds; and, though Dante be a magnificent exception, there have been "none since him." If any man be foolish enough to read Milton in the spirit of creeds and councils, he will find Milton, under Puritan forms, cherishing a cultured and austere religion of "Epicurean and Stoic severe"; and in Lucifer, son of the morning, a grander and more touching figure than the shadowy deities or demigods of Milton's Heaven. But of fine religious verse two kinds have conspicuously flourished, although in ways less lofty than those taken by the profane poets. There is the religious verse of strong believers, to whom the thing celebrated is all in all, though a natural genius keeps their expression at a good degree of excellence; such men were Herbert and Newman. And there is the religious verse of men who, whether fervent believers or no, were filled with the imaginative or the pictorial beauty of the thing celebrated, its power to touch and charm: such men were Crashaw, the ardent Catholic, and Herrick, the pagan Protestant. Angelico and Perugino may stand for types of the like distinction among Christian painters. It is to the latter of these two classes that Mr. Horne would seem to belong; he is taken by that aspect of Christianity, in which the sacred persons and stories wear an appealing beauty after a human fashion: *mentem mortalia tangunt*, here is cause for wonder, reason for tears, a reaching to the heart. But the divine element, if not fully felt, is grandly apprehended: μέγας ἐν τοῦτοις θεός; here are "the magnalities of religion," with an eternal strength, realised for the imagination by the various witness of ages. Take, for example, Mr. Horne's "Morning Song for Christmas Day"; it is designed with an admiring remembrance of much old verse for music, sung and played gravely in high places upon the viols: voice answering voice, and joining voice, as the music runs its divisions, and the song disposes its theme. You feel the ceremonial beauty of the Christmas song, with its moving presentation of a story, at once homely and divine. The sentiment is sanctioned and embalmed by a thousand memories. To compose such a piece, in the very spirit of Jacobean art, with all its glad gravity of demeanour, yet without a trace of servile imitation, is to preserve a sense of old powers and beauties for use in living art, rare enough in these days. In his few poems upon sacred matters, Mr. Horne appears to me far more really successful than Mr. Swinburne or Rossetti: they copied the externals; Mr. Horne has gone far to realise the interior graces and aims, while he presents them in curiously fortunate form.

But it is in his secular or profane poems that Mr. Horne manifests his greater distinction of tone. Upon the composition of these he has exercised a singular degree of constructive power. It would be possible to work out, with some completeness of idea and detail, the influence upon poetry of a trained skill in the allied arts of design: to show how the perfect presentation of thought, with its imageries and ornaments, require an architectural sense of truth and

of simplicity in proportion. Few modern poets work under so saving a discipline: they are lavish, luxuriant, wanton. But when a poem, be it lyric or epic or dramatic, is clean and clear of design, "without superfluity, without defect," it carries us away to the memories and the traditions of happier days for art. Mr. Horne's poems are of this rare sort; concentrated, weighty, charged with the graces that come of discipline. In the main, they are concerned with the moments and the affairs of love, in the power of beauty to inspire the intellectual imagination. "Beauty like hers is genius," wrote Rossetti, as with some echo in his mind of that earlier saying, Steele's or Congreve's, "to love her is a liberal education." And these lyrics, dealing with beauty in this charmed way, have two qualities, which might impress a reader unversed in such considerations, as the qualities of coldness and of sensuousness, combined to produce an unpleasant effect of contemptuousness. The judgment would be unjust, but not unintelligible. The artistic severity, which refines upon the contents of imagination, can rarely make a direct appeal to all the world; it appeals to the serious and the careful among the followers of aesthetic pleasure: *quantum est hominum venustiorum*. And so these admirable verses will not touch a casual reader; in seeming to such an one somewhat bald, rigid, inhuman, they pay the penalty which Milton and Dante, the supreme and unapproachable masters, were content to pay: the penalty of losing the vagrant sympathies of a multitude. Sophocles and Euripides, Virgil and Horace, Wordsworth and Byron, Goethe and Schiller, Corneille and Hugo, all great, all honourable men of art; but how great an interval separates the first in each pair from the second. And with the lovers of spiritual and intellectual beauty because it is severe, not because it is unrestrained, lies the certainty of a lasting success. In that school of elect masters there is room for all worthy disciples; and I make no foolish nor exaggerated claim, if I claim for these poems that they are the work of no mean disciple.

LIONEL JOHNSON.

The Career of Columbus. By Charles I. Elton. With Map. (Cassells.)

As the title implies, this work is not intended to be a biography of Columbus—it presupposes in the reader some knowledge of many of the incidents of his life; but it is somewhat difficult to classify it. Mr. Elton evidently did not wish to tell over again an oft-told tale; therefore he has dealt with Columbus in a different way from that of the mere biographer. He examines the circumstances which made Columbus the man he was, the ambitions of the age which turned his thoughts in one direction, the conditions of navigation which made his attempt rational and successful, the peculiar pedantic and religious mysticism which gave him faith in his undertaking, and made the result a certainty to himself beforehand, but yet hindered him from ever rightly understanding what it was that he had done.

Mr. Elton tells all this with an amount of learning and research which will be lost on the ordinary reader; for, from the first page to the last, though mentioning generally his authorities in the text, not a single note, or reference to the particular book, or passage, is given. Yet we often long for this—e.g., on page 79, we should have been glad to know the actual title and edition of the *Cosmogony of Aethicus* (Ethicus Hister, we presume,) to which allusion is made in the text. We become constantly aware that real research has been made, but the materials found are concealed from the reader, who is thus scarcely able to appreciate at their due worth Mr. Elton's results and conclusions.

In the Preface, Mr. Elton states it as his object "rather to illustrate the explorer's character than to debate the evidence on disputed points in his biography." Thus, Genoa, rather than Savona, is assumed as the birthplace of Columbus; the story of the visit to the Convent of La Rabida and the part played by its Prior is not discussed; the relations of Columbus to the French admirals, Coulon, or Colombo, or "the Pirates Colombo," as their victims called them, and their connexion with the Colombo of the Riviera, are narrated but are hardly cleared up. The account of the sea fight off St. Vincent in 1485 only confuses matters; it was in that of 1470 that Columbus saved his life by swimming. Mr. Elton speaks with reserve about the discovery of North America by the Northmen, and of the effect of the rumour of such discoveries on Columbus. His residence, after his marriage, on the island of Porto Santo, of which an attractive picture is given, probably furnished more sources of corroboration to what had hitherto been mere theory. Watling Island is given as the real point of discovery and landing on the New World.

All this is very well told, and evidently with full knowledge of the various authorities. But the book seems to us to need an additional chapter in order to be complete. The object of it is "to illustrate the explorer's character," but it closes without any summary of that character. It leaves still undecided, almost undiscussed, the questions: Were Columbus and his family treated unfairly or not by the Spanish sovereigns? Were not his misfortunes due in great part to his own faults of temper and character? Originally Columbus knew not what it was that he asked for, nor the Catholic kings what they granted; was it wise or reasonable in him to insist on the letter of the compact, when the result proved so different from what either party had expected? These are questions full of interest; there are almost, if not quite, enough materials to answer them. Mr. Elton has shed some light upon them, has illustrated them; but why has he recoiled from the fuller statement in solution of them? Why have we not the picture suggested, if not actually promised, in the Preface? Such a portrait drawn by Mr. Elton would have been masterly; the whole book shows us this. It is so good that it ought to have been better. It is only the lack of this final chapter which makes us close it with a feeling of disappointment;

but it is very much higher than any piece of popular book-making written for the occasion.

WENTWORTH WEBSTER.

Lessing's Laocoon. Edited, with English Notes, by A. Hamann. Revised, with an Introduction, by L. E. Upcott. (Oxford: The Clarendon Press.)

DR. ALBERT HAMANN published in 1878 an edition of *Lessing's Laocoon*, with an introduction and notes in English. This work has now been re-edited by Mr. L. E. Upcott, who, in revising Dr. Hamann's notes, has held before himself as a model "the style of annotation customary in well-edited Greek and Latin books," which, indeed, was very much Dr. Hamann's model too. The result is a scholarly and helpful edition of the *Laocoon*. The notes are brief but thoroughly adequate. They clear up all linguistic difficulties, and give the student all the collateral information he can reasonably demand on the subjects treated by Lessing. The classical quotations are translated, the allusions are explained, the errors are corrected, the latest information on the subject of ancient art is brought to bear where it is really relevant, and judiciously kept out of sight where it is not. Roman type is used in the text instead of what Dr. Hamann calls "the barbarous letters to which Germany still clings with misguided patriotism," and with results, it may be added, painfully evident in her troops of be-spectacled school children. The proof reading has evidently been carried out with extreme care; in fact, the book might be called faultless were it not for one or two notes, in which a rash attempt is made to suggest improvements in Lessing's style. In chap. xii. Lessing observes that Count Caylus is unable to tell us how, in a painting of certain Homeric scenes, figures described by the poet as invisible

"so anzubringen sind, dass die Personen des Gemäldes sie nicht sehen, wenigstens sie nicht notwendig sehen zu müssen scheinen können." The string of verbs here is really not so very objectionable, for the strong emphasis to be laid on "scheinen" relieves the effect of the accumulation. But Dr. Hamann would amend the sentence from "wenigstens" down by writing

"oder wenigstens so, dass es scheinen könnte, als ob sie dieselben nicht notwendig sehen müssten."

Now I venture to submit that this is weak and watery where Lessing is strong and terse, and also that the introduction of a second "so" would clash disagreeably not only with the first "so" but with a third "so" which, as it happens, begins the next sentence. Again, in chap. xx. Lessing comments on Ariosto's detailed description of Alcina's beauty:

"Was nutzt alle diese Gelehrsamkeit und Einsicht uns Lesern, die wir eine schöne Frau zu sehen glauben wollen, die wir etwas von der sanften Wallung des Geblüts dabei empfinden wollen, die den wirklichen Anblick der Schönheit begleitet?"

Dr. Hamann would avoid the heaping up of

verbs by writing, "die wir glauben wollen, eine schöne Frau zu sehen." But this is surely another hasty and temerarious suggestion. "Glauben wollen" balances "empfinden wollen," and cannot be removed from the place where Lessing put it without spoiling the structure and rhythm of the passage.

Structure and rhythm—these are strange words to apply to German prose, the most amorphous, heavy, unwieldy method of expression that any civilised people has devised for itself! But there is just the signal merit of Lessing; there is the merit which makes him so peculiarly valuable to the foreign student who wishes to obtain a thorough mastery of the German tongue. Steeped in the atmosphere of the classics, a humanist to whom classical literature was neither a form of philology nor a form of folk-lore, he endowed the literature of his own country with a native classic style, such as later Germany, trained in philology and folk-lore, has little care to imitate. Here, no doubt, his inborn dramatic instinct helped him: the necessity he felt to make every word a deed, to make it do its work, strike home. His sentences are structures of words, not heaps or bundles.

He proves on every page that a classic German prose can be written, and has been written—a prose more German in its character than Heine's, more finished in its rhetoric than Goethe's:

"Wir lachen, wenn wir hören, dass bei den Alten auch die Künste bürgerlichen Gesetzen unterworfen gewesen. Aber wir haben nicht immer Recht, wenn wir lachen. Unstreitig müssen sich die Gesetze über die Wissenschaften keine Gewalt anmassen; denn der Endzweck der Wissenschaften ist Wahrheit. Wahrheit ist der Seele notwendig; und es wird Tyrannei, ihr in Befriedigung dieses wesentlichen Bedürfnisses den geringsten Zwang anzuthun. Der Endzweck der Künste hingegen ist Vergnügen; und das Vergnügen ist entbehrlich. Also darf es allerdings von dem Gesetzgeber abhängen, welche Art von Vergnügen, und in welchem Masse er jede Art desselben verstatten will (*Laoc. ii.*).

Here is a rhetoric which marches, and does not crawl, a phrase which has sonority and rhythm; and I hardly know where else to look for these qualities in German prose literature.

From this point of view, however, something better might have been found for the English student than the *Laocoon*. Lessing in controversy with Winckelmann and Caylus is not so entertaining or so brilliant as he sometimes is in controversy with Klotz or with Rösser or with Goeze; and, although the *Laocoon* is a work which lies at the root of all modern aesthetic criticism, although perhaps no work of pure criticism ever had so immediate and so wholesome an effect on creative art, still one must admit that some half dozen chapters out of twenty-nine are all the modern student really needs to make himself acquainted with. Much of it deals with antiquated controversies; in much of it, especially when he treats of artistic questions, Lessing shows himself very ill-informed. He had never seen even a cast of the *Laocoon* group, which he uses as the starting point of his discussion. The root idea of the treatise, that the excellence of

any art lies in developing the capacities peculiar to its own material, not in imitating those of another, is, of course, of profound value, and is expounded with admirable force and insight. But the extent to which words can legitimately be used, not merely to relate actions, but to paint objects, was gravely underestimated by Lessing. Haller's much-lauded description of the Alpine gentian, quoted by Lessing as a conspicuous example of the necessary failure of words to paint an object, is certainly deplorable; but if Haller cannot paint a gentian in words Mr. Ruskin can. The *Nibelungenlied* is a great poem, without a trace of the pictorial imagination; yet a poem is not the worse, but the better, for pure word-pictures such as this from *Sordello*:

" . . . Here, left a sullen breathing while
Up-gathered on himself the Fighter stood
For his last fight, and wiping treacherous blood
Out of the eyelids just held ope beneath
Those shading fingers in their iron sheath,
Steadied his strengths amid the buz and stir
Of the dusk, hideous amphitheatre."

It is singular that, so far as I am aware, no one has published a book of extracts from Lessing's critical writings for the use of students of German. Books of extracts are, of course, generally detestable to lovers of literature, but all Lessing's prose is of so fragmentary a character—the *Laocoon* itself is a fragment—that this kind of treatment is appropriate in his case. A most interesting and useful book might be made by selecting portions of the writings of Lessing, which would fairly represent his contributions to the literary, philosophic, and religious thought of his time. I think the labours of Dr. Hamann and Mr. Upcott would have been better spent on such a book as that. But if it was desirable that English students should have an edition of the *Laocoon* worthy of a European classic, then here it is; and it may be hoped that they will be grateful for it.

T. W. ROLLESTON.

A NEW TRANSLATION OF TACITUS.

The History of P. Cornelius Tacitus. Translated into English, with an Introduction and Notes, by A. W. Quill. In two vols. Vol. I. (John Murray.)

It is no disparagement to Mr. Quill to say that he has attempted an enterprise beyond his powers. If any classical author can be really translated, it will be some second-rate writer, with a neutral, colourless style. Pausanias can suffer no wrong from a translator, so long as the translator knows Greek. Tacitus has hitherto defied all efforts to render him into a modern tongue. We have seen neat translations of short passages from his works; but their carefully studied mannerism would become intolerable if prolonged. We have enjoyed clever parodies of him, but these have been almost centos from his own language. A satisfying translation of the *Annals* or of the *Histories* we have never seen, and do not greatly expect to see. Mr. Quill has made his success impossible by undertaking too much at once. It would be no easy task to extract to the full the meaning of Tacitus, and give it to the reader in plain and precise English.

This, however, could be done, and well done. But to combine this with the task of putting the meaning of Tacitus into something like the form of Tacitus within an English mould is to court failure; the genius of our language is against it. Mr. Quill has aimed at catching "the echo of a classic voice"; the echo is like a voice from a phonograph—a caricature of the original.

The "pregnant brevity," which Mr. Quill, like every reader of Tacitus, admires, cannot be reproduced in English. We have no inflections; we are forced to expand the compact Latin of moods and case-endings; and when a translator tries to make compensation for this, he falls into curtness, obscurity, or laxity of phrase. It is surely not English to say "Admitting that Vespasian created my position, amplified by Titus, exalted by Domitian, still I am bound in honour to write without prejudice."

More successfully, perhaps, might the poetic colour of the historian's language be copied, though an attempt to reproduce one element only of that blended mass of peculiarities which makes up the style of Tacitus would be unjust as disturbing a nice balance. Still, the poetical turns alone might—were it worth while to try so artificial an experiment—be imitated, if the imitator could spend a lifetime in finding appropriate phrases from our own verse-literature ("gainst," "scape," and "twixt" alone will not do), and if he could make his borrowed turns of expression and choice of words suggest refinement, as such things do in Latin, instead of bombast or catch-words, as they do in English. But the effort to realise this particular end would be at war with the search for brevity, and is still more inconsistent with a taste for the style of Carlyle.

"The modern counterpart of Cornelius Tacitus is undoubtedly Thomas Carlyle. . . . Whoever studies Tacitus faithfully, and seeks to translate him with some regard to the condensation of the original, must find, will he, nill he, Carlyle coming out through the tips of his fingers."

Though there is much of truth in this, and though bits of the *French Revolution* stick in the memory like bits of the *Histories*, yet devotion to this aspect of Tacitus' manner would prevent the reproduction of other aspects. Not only must the poetical language disappear, but the little rhetorical tricks must go too. Petty they are, no doubt; but without them Tacitus would not be Tacitus. Yet Carlyle would none of them, and insistence on brevity would make them difficult. Changes of word, for mere change's sake, might be managed. Change of construction inside a sentence would generally be intolerable in English. Alliteration we might retain—Mr. Quill is quite right with his "greed and hate, those mainsprings of mutiny," and his "resting-place 'twixt pinnacle and perdition"—but the antithesis and epigram of Tacitus can seldom be reproduced without sounding laboured. In the Latin they are neat because they are concise; but English tends rather to insert a point into well-rounded sentences; and then what becomes of Tacitus' brevity? Mr. Quill gives us a succession of jerks, and his brevity prepossession makes him more rugged than even Carlyle.

On these accounts, then, we feel unsatisfied with this newest attempt to translate the *Histories*; but we find it also disfigured by occasional lapses into newspaper-English. "Synchronise" and "maudlin gush" are words out of keeping here; "lavish feeds" is slangy; and the French *canaille* has not even the poor excuse of answering to a Greek word. Moreover, although it is clear that Mr. Quill has been taking immense pains over his attempt to solve an impossible puzzle, some slight confusions of metaphor have escaped his revision. In defence of saying that "Galba's easy temper whetted the maw of favourites," it might be urged that people do sometimes speak of a whet to the appetite: but it would be hard to justify the expression that "a lying concoction, although started with a spurt, died away after a few days," or the talk of "a social atmosphere pregnant with mischief." But we must let Mr. Quill speak for himself in a longer passage (Book ii., c. 66):—

"The spirit, quite unbroken, of the conquered legions, made Vitellius anxious. Scattered through Italy, intermingled with the victors, they talked treason, and the Fourteenth Legion, furious beyond all others, challenged their defeat. 'Twas only a detachment,' they cried, 'was routed at the battle of Bedriacum; the strength of our legion was not there.' Vitellius determined to send the Fourteenth back to Britain, whence Nero had summoned them, and meanwhile quarter upon them their inveterate enemies, the Batavian cohorts. Tranquillity soon vanished 'mid such an array of armed hate. At Turin, whilst a Batavian violently accused an artisan of cheating, and a legionary upheld the man as his billet, their respective comrades gathered round and passed from brawls to blows. A fierce conflict would have flamed forth had not two Praetorian cohorts, taking sides with the Fourteenth, inspired them with courage and scared the Batavians. These latter Vitellius attached to his army in recognition of their loyalty, but ordered the legion to cross the Little St. Bernard and deflect their course away from Vienne, for the Viennese, too, were suspected. On the night of the legion's departure, part of Turin was destroyed by the scattered and abandoned watch-fires, a loss, like many other evils in the war, blotted out by the greater calamities of other cities. After the Fourteenth had crossed the Alps, the most mutinous mooted a march toward Vienne, but they were restrained by the unanimity of the more orderly, and the legion was landed in Britain."

Much more valuable than the translation are the notes. Here we have the conclusions arrived at by good scholarship, well nourished on the latest literature of the subject. Mr. Quill defends his views with the sort of acuteness and practicality which we have been wont to admire in the pages of *Hermathena*.

FRANKLIN T. RICHARDS.

Le Japon Pratique. Par Félix Régamey. Avec cent dessins par l'auteur. (Paris: Hetzel.)

THIS work has reached a second edition, and though a little out of date, it is full of information, and in the small space of 300 pages of good type contains sufficient

facts to supply texts for volumes of articles on Japan.

The book is divided into parts. The first and most interesting is headed "Le Japon vu par un artiste"; then follows a concise account of the methods of working in stone, wood, and metal, of manufacturing pottery and textile substances, and chapters upon the food and fruits of the country. It concludes with a useful vocabulary and list of authorities on Japan stretching from Marco Polo to Satow and Hawes.

With the exception of the first part, the work is evidently a compilation from official documents, and the authorities given in the bibliography; but as in many French handbooks, the compiler has sacrificed everything to minute accuracy, so much so that three pages are devoted to a catalogue of the trees used in carpentry and cabinet work. The Japanese names of seventeen distinct tints employed in silk dyeing, in addition to the "plantes tinctoriales," are given, with a full account of the sources from whence they are derived. Every process, either in manufactures, arts, or cookery, is described stage by stage; the author does not spare us a recapitulation of the hours of repose enjoyed by silkworms before they begin to spin. The result upon the reader is disastrous; and were it not that he is led on from page to page by the attraction of the illustrations, he would soon tire of the painstaking industry which has been expended upon the book. Still, there is some satisfaction in knowing there are seventeen edible fungi to be found in Japan, and that the excellent *shoyu* (soy) requires to be heated thrice a day for three months, and then pressed through cotton bags, boiled, left to cool, clarified and poured into little barrels, before becoming fit for use.

M. Régamey has drunk deep at the same fountain as M. Gonse, and has adopted very fully his view of the genius of the last and greatest Japanese artist, Hokusai, "le vieillard fou de dessin," as he called himself—the man who, during his ninety years of life, by his wondrous sketches of the comedies and dramas of animal and human life, taught the Japanese people the beauty of unconventionality. His pupil, Kiosai, who died but three years ago, was visited by M. Régamey, who gives us an admirable sketch of the artist resting from his work, spectacles in hand. The two painters each drew the other's portrait; and I can well imagine that the one by the Japanese artist was "un croquis de verve étourdissante," and that the Frenchman keeps it as his most precious possession. With the death of Kiosai, the bead roll of Japanese painters closes. The production and reproduction of pictures, engravings, and illustrations has rapidly increased, but the extraordinary artistic instinct of the Japanese now called upon to exert itself for gain has tended to lower the standard of art; for such is their facility of creation that most of their works are good, but none supremely excellent.

We have much to learn from a people whose pen is a brush, and who can portray the fleeting impressions of the moment more easily than they can describe them.

S. McCALMONT HILL.

NEW NOVELS.

The Marquis of Carabas. By Aaron Watson and Lillias Wassermann. In 3 vols. (Chatto & Windus.)

The Honourable Jane. By Annie Thomas (Mrs. Pender Cudlip). In 3 vols. (White.)

Treason Felony. By John Hill. In 2 vols. (Chatto & Windus.)

Eunice Ancombe. By Mrs. J. E. H. Gordon. (Sampson Low.)

The Incomplete Adventurer. By Tighe Hopkins. (Ward & Downey.)

The Black Carnation. By Fergus Hume. (Gale & Polden.)

Dr. Campion's Patients. By W. G. Waters. (Eden, Remington & Co.)

The Disintegrator. By Arthur Morgan and Charles Brown. (Digby, Long & Co.)

The Dynamitards. By Reginald Tayler. (Henry.)

ROMANCES of the peerage, whether they be truth in the guise of fiction or fiction counterfeiting truth, are seldom without interest, and the fortunes of so ancient a noble house as that of Carabas might be expected to furnish the story-teller with excellent material. One had supposed, however, that there was only one Marquis of Carabas—legendary history, at any rate, knows only one—whereas Mr. Aaron Watson and Miss Wassermann introduce us to four. The first of the four is an excellent specimen of his order: a peer so finely constituted on the moral side that his son's delinquencies break his heart. The son, who becomes the next marquis, has no heart to break; but he has a skull which deserves no better fate than to be scalped, and it is by an operation of that kind that he comes to an untimely end. The third marquis is a very exemplary person, until a certain temptation occurs to him, when he goes wrong, and ends his career ignominiously. The fourth is a man of the people, and therefore a model of all the reforming virtues. A plot in which there are so many leading characters necessarily has a fair number of subordinate ones, and it is these who give to the story its chief interest. The Dean family, and that singular American, Marc Aurelius Tidd, are all excellent of their kind. Little Nellie Dean the invalid, and Josh the poet, are two of the most essential people in the book; and the most impressive episode of the story is that of the Socialist procession, which has a tragic ending for one of these two, and melancholy consequences for the other. The novel calls itself a story of to-day; and, if the plausible telling of incidents the like of which might happen in contemporary life suffices for such a story, then it is appropriately named, and will serve its purpose.

What good purpose is to be served by such a book as *The Honourable Jane* one scarcely knows. The majority of the people in it are either worthless or uninteresting, and the two who are meant to be something better are poor creatures. Jane Herries may have had in her the making of a heroine; but her various acts of self-

abnegation are foolish rather than heroic. As for Captain Stafford, it is inconceivable that a man with the sense and character vaguely imputed to him would be so weak and so easily taken in. The story will perhaps appeal to the more omnivorous sort of novel readers; but they are a class who do not want the aid of a critic.

The opening chapter of *Treason Felony* is brilliant. The two Irishmen and their Scotch comrade, whose Celtic nationalities are discernible under their Spanish-American names, are seen to advantage as the fighting emissaries of a transatlantic Republic. Nor do they cease to be interesting in the tamer events which make up the rest of the story. But the English part of the plot is a failure. The Long family are dullness itself, as also is Harry Long's friend Shaw, whose talk is far too prosy. If all that is non-essential in the English chapters were cut out, a bright and effective tale would remain.

That it is possible to tell an admirable story to advantage in one volume is shown by Mrs. J. E. H. Gordon in *Eunice Ancombe*. Here we have for the most part a rural plot, and a few characters of that true rustic type which is charming when naturally rendered, and hopelessly spoiled by exaggeration or feebleness in the drawing. Farmer Dale is an excellent specimen of it, and his oracular opinions on various topics are not unworthy to be remembered with those of Mrs. Poyser of immortal memory. Eunice herself, though she belongs to another class, is delightfully rustic in her ways of thought. Her notion that "violets always look so much more glad to see people than any other flowers"—she had arranged some in a visitor's room—is very happy. The visitor puts in a plea for roses; but Eunice will only agree as to the old-fashioned roses—"not those tiresome Maréchal Niels that hang their heads and say, 'I wish you had not gathered us.' And red roses grow sulky and turn mauve to spite you for picking them." Among the other characters are two very genuine boys, Bimbi and Bobo, who have little to do with the plot, but whose unsophisticated freshness may be said to furnish the keynote of the story.

Mr. Tighe Hopkins might surely have called his very clever tale by a more appropriate name than *The Incomplete Adventurer*. Guy Warwick is not an adventurer at all, but an enthusiast, and a choice specimen of that genus. A sword-thrust in the arm is healed by a powder, which in some remarkable way combines curative and life-sustaining properties. It is, in fact, an equivalent of the long-sought elixir vitae, and the discoverer of it is an obscure French physician. Guy, who is as eloquent as an Irishman, as irrational as Don Quixote, and as poor as both, wants to give impossible thousands for the secret of its composition, but the modest Frenchman will not accept a higher price than £500. Guy has not as many pence, but he assures himself that the philanthropic capitalists of England will cheerfully provide funds, both for buying the Frenchman's secret and for extending the blessings of the powder to the human race. He tries the Stock Exchange, and to his delight finds some of the worthies of

that institution ready to listen to his proposals. But their idea is to turn Guy into a quack, and to send him about the country with the accessories of a showman. He is naturally indignant, and before any other course suggests itself, the Frenchman dies. The story, which is brilliantly told and may be read at a sitting, does not leave the poor enthusiast unconsoled.

Mr. Fergus Hume has the knack of writing thrilling books, and *The Black Carnation* is as thrilling as any he has produced. A tragedy occurs in the first chapter, and the rest of the tale is occupied with the discovery of the criminal and the unravelling of the mystery of the crime. Theory after theory suggests itself, and the reader over and over again imagines that he is on the right track; but the secret is so carefully kept that, when it is told in the last chapter, it comes as a complete surprise.

Many are the devices for tacking together a number of short stories and giving them a connected interest. Mr. Waters has hit upon an ingenious one in *Dr. Campion's Patients*. Dr. Campion establishes a home of refuge for weary men. It lies in the heart of London, and externally looks like an unoccupied house, while the building has the interesting reputation of being haunted. Haunted in a sense it is, for the sumptuous interior hears the strange stories of men who would have rushed wearily out of life if a kindly hand had not drawn them into this unsuspected and welcome hiding-place. The would-be suicides are men of attainments and character, and the revelations they have to make are therefore the more impressive. The stories have all the air of actuality.

There is seldom much to be said for stories which affect to accomplish things impossible to science. *The Disintegrator* belongs to that kind of fiction. The hero of the story is meant to be a remarkable person. "Guiding and controlling all his actions," we are told, "was a magnificent self-reliance, which, aided by great energy and considerable strength, enabled him to do almost anything he desired." One of the things he desired to do was to acquire such a mastery over natural laws as to be able to thwart them or control them at his will. The wish is conceivable, but not its attainment; and though the reader will follow the story of Mr. Foden Flint's supposed achievements with curiosity and interest, he will not be beguiled into believing in them.

Is there, then, any romance latent in dynamite? Mr. Reginald Taylor, at any rate, bases a well-laid plot—in *The Dynamitards*—on the Nihilist disturbances of 1888; and he contrives to blend a pretty love story with a record of villainy. But he also flavours his book with a few scraps of pious reflections, which he had better have omitted.

GEORGE COTTERELL.

SOME BOOKS FOR THE COUNTRY.

Garden Design and Architects' Gardens. By W. Robinson. (John Murray.) How far has the architect a right to determine the character of the garden which is to surround the house he

has designed? His claim to have a large voice in the matter has been asserted with vigour by Messrs. Blomfield and Thomas (who are architects), and the assertion has been made by them in a little volume, daintily bound and elegantly illustrated (see *ACADEMY*, May 21). It has now provoked a spirited reply from the very competent pen of Mr. W. Robinson (who is a professional gardener), and he, too, has not despised the advantages which well-executed woodcuts lend to the treatment of such a subject. So the public is indebted to both parties for a pretty book, and will probably be satisfied that in such a controversy there is a good deal to be said on both sides. The formal garden has its merits, its beauties, and its appropriateness; the informal garden also has them—"only more." When Mr. Robinson says that

"the place of formal gardening is clear for ever. The architect can help the gardener much by building a beautiful house! That is his work. The true architect, it seems to me, would seek to go no further,"

he is merely telling the architect to mind his own business and stick to bricks and mortar. But in the way he tells him this he seems to display a little of that professional jealousy which is apt to interfere with fair judgment. Is the painter of a beautiful picture to be precluded from expressing an opinion on the style of the frame, lest its maker should be offended thereby? And is it not possible for architect and gardener so to work together that harmony shall prevail both in action and in its results? We believe it is, and that in Mr. Robinson's own practice it is found. With very much that Mr. Robinson says we fully agree. There is a wide distinction between formality and deformity. A yew hedge well clipped is an example (and, in its place, a good example) of the former; a yew tree distorted into some fantastic shape is an example (everywhere bad) of the latter.

Contributions to Horticultural Literature. By William Paul. (Paul & Son, Waltham Cross.) The author of this volume stands in the first rank of practical gardeners, and the experience of a long life spent in the intelligent—one might even say the enthusiastic—pursuit of horticulture is worth having. The earliest of the papers comprised in this volume is dated 1845, and deals with the cultivation of roses in pots. In the fifty years that have elapsed since it was written, Mr. Paul has seen the adoption of his suggestion that we should follow the then French fashion, and make the pot-culture of roses part of our general system. But pretty well half of this volume is occupied with the subject of roses, and yet there is more to be said upon it, for Mr. Paul himself is the author of an exhaustive work on *The Rose Garden*, which runs to 360 pages. On other matters there are directions and hints that will be invaluable to the horticulturist, whether professional or amateur; and we have no hesitation in saying that these contributions, widely scattered through various journals, were worth collecting, and form an important contribution to the literature of the garden.

The Gentlewoman's Book of Gardening. By Edith C. Chamberlain and Fanny Douglas. (Henry.) This is one of the recent additions to the "Victoria Library for Gentlewomen," and deals with a subject in which many ladies take an interest. Information is given in most of the branches of horticulture which are likely to be practised by female hands, whether gentle or simple; and if the style of writing is, from a literary point of view, somewhat too florid, the tone is generally practical. A chapter is devoted to gardening as a profession. We are told that there are many ladies throughout the country making a moderate

competence by gardening, and that where there have been failures they have been due to ignorance, incompetence, and foolish pride. But if gardening cannot be made a profitable business by all, it is certainly a pleasant and healthy recreation. "The present-day woman is"—our authoress tells us—"all cosmetics, all whalebone, all nerves." Without endorsing such a statement, we may express our belief that she who cultivates a garden cultivates her health.

The Rural Exodus. By P. A. Graham. (Methuen.) Every great movement in social or economic science is the result of complex causes: the least study of the steady flow from the country during late years into cities and towns shows this conclusively. Under all the springs of action affecting this phenomenon lie two which specially influence it: first the depreciation of agriculture; next, education. With regard to the first of these, the farmer's own difficulties react upon his labourers: he cannot find them so much work as in the good old days, and their work cannot be remunerated with satisfactory wages. The low price of corn, together with unfavourable seasons, have told greatly upon rural life. Education has resulted in reading, even if it be only newspaper reading, and in a desire to see more of the world in the hopes of bettering the countryman's lot. Subsidiary reasons exist, but these in the main have led to the rural exodus. Mr. Graham rightly says: "It is hardly possible to avoid the conclusion that in the depressed state of agriculture we must seek for the great reason of the rural exodus, and the only remedy that by any chance can be effectual must rely mainly upon the revival of this industry." When he goes on to attribute another leading cause to the dulness of rural life he is mistaken. Dwellers in the country, especially farm labourers, do not feel this dulness. It is the condition under which they have been born and brought up, and it does not affect the problem save in a very limited measure. Mr. Graham's book is somewhat desultory, a series of pleasant sketches of the parson, the squire, and village life generally; while his essays on the remedies which have been proposed for this influx of the country to the town are slight and superficial—the allotment system, fruit-farming, parish councils and the like, merit more careful treatment at his hands. But they are written in a pleasant spirit, and show considerable powers of observation. *The Rural Exodus* holds its own against many of the books which have lately been written about Hodge and his prospects. It is a pity that the author should allow himself in such careless writing as—"he feels far more than he ought to," "where the people go to," "schoolmasters who staff the rural schools" and the like; while the obvious sneer at the squire for "attaching quite too much importance to a certain passage in the Church Catechism about 'doing my duty in that state of life unto which it has pleased God to call me,'" is not merely unwarranted, but is actually precluded by the true quotation, "that state of life unto which it shall please God to call me." In spite of these blemishes, there is much in Mr. Graham's reflections which is worth the serious attention of all who day by day see a great problem working itself out before their eyes, in districts proverbial of old for their lack of change and the permanence of their customs and habits.

Rod and River; or, Fly-fishing for Salmon, Trout and Grayling. By Major A. T. Fisher. (Bentley.) Although carefully put together and beautified with big print and wide margins, this book can scarcely be commended, save on Venator's principle—"I love any discourse of rivers and fish and fishing." It contains abso-

lutely nothing that is new, and what is old is not presented in any striking manner. Ronalds and Halford are largely quoted with regard to trout flies. The list of salmon flies and their tying is the best feature of the book. Major Fisher seems to have had little experience of Scotch fishing, and his paragraphs on sea-trout fishing and fishing for *salmo ferox* are superficiality itself. Loch "Luggan" ought to be "Laggan," and "whylling" is of course a misprint for "whitling." The author cannot understand why the alder-fly is called the "orl." In Herefordshire the alder-tree is universally known as the "orl." Will it be believed that, after Kingsley's *Chalk Stream Studies*, Major Fisher has never used the "governor-fly," and does not even name that admirable fisherman in connexion with the alder-fly? Let us earn Major Fisher's gratitude by introducing him to Kingsley's appreciative eloquence on the alder-fly, beginning at "O thou beloved member of the brute creation! Songs have been written in praise of thee; statues would ere now have been erected to thee," &c., &c. (*Chalk Stream Studies*). For the rest, amid the crowd of angling manuals which are written for beginners, Major Fisher's *Rod and River* can hold its own. It is agreeably written, lucid, comprehensive; but it was scarcely required.

The Sea and the Rod. By C. T. Paske and F. G. Affalo. (Chapman & Hall.) These authors, with the avowed intention of producing a practical book on sea-fishing, especially with a rod, have put together a quantity of miscellaneous writing which Dr. Badham would have termed fish-tattle. Only three sea-fish are, as a rule, taken with a rod, the bass, the pollack, and the mackerel; but some fourteen chapters are here devoted to the history and catching of most of the common fish of English seas. Seven more treat of baits, sea-fishing literature, the anglers' equipments, and the like. A good many practical hints are swallowed up by much irrelevant matter, and superficial information. For catching grey mullet, the writers recommend paste, but it is the most difficult of all sea-fish to ensnare without the use of a net, and seldom looks at a bait of any kind. The style of the book may not unfairly be gauged by the following specimen:—"Should the information contained in the present volume be dressed in a sufficiently palatable manner to make it readable, it will not be the less reliable;" while the large teeth of a fish are termed "a formidable dental armament." It is adorned with cuts of fish as seen in tanks, and these are of a most grotesque and comic character. That of the sea-bream in particular possesses a delightfully cynical expression. It is to be feared that most people will continue to prefer the manuals of Wilcocks and Young as guides to sea-fishing. While doing full justice to Izaak Walton, the present writers deem his book "obsolete"; but the hundredth edition was published in 1888, and Lowell wrote a preface to yet another in 1889.

NOTES AND NEWS.

THE full title of the Duke of Argyll's forthcoming book will be *The Unseen Foundations of Society: an Examination of the Fallacies and Failures of Economic Science due to Neglected Elements*. He deals with his subject both historically and analytically, discussing in particular the theory of rent and the wages fund theory.

SIR W. W. HUNTER has received authority from the Secretary of State for India to prepare a new edition of his *Indian Empire*, which forms an independent volume of the "Imperial Gazetteer of India." The figures of population, and also all administrative statistics, will

uniformly be brought down to the year 1891; while advantage will be taken to incorporate the results of the most recent historical researches. The book will be published by Messrs. W. H. Allen & Co. in the spring of next year.

THE next volume in the series of "Rulers of India" will be *Lord Lawrence*: and the Reconstruction of India under the Crown. It is written by Sir Charles U. Aitchison, one of the first batch of "competition wallahs," who was Foreign Secretary under Lawrence's Government, and afterwards Lieutenant-Governor of the Punjab.

MR. H. G. KEENE, the chronicler of the Moghul Empire, is engaged on a History of India, from the earliest times down to the present day, in two volumes. It is intended mainly for the use of students, and will be published by Messrs. W. H. Allen & Co.

MR. JOHN MURRAY has in the press a new work by Mr. W. S. Lilly, to be entitled *The Great Enigma*. It deals with agnosticism and the Christian synthesis.

THE volume of *Addresses*, by Mr. Henry Irving, which Mr. Heinemann has in the press, will have for frontispiece a portrait by Mr. Whistler.

MR. JOSEPH JACOBS will publish next week, with Mr. David Nutt, a short study of Tennyson, with special reference to *In Memoriam*.

MR. HORATIO BROWN, author of *Life on the Lagoons and Venetian Studies*, has just finished a Short History of the Venetian Republic, which will be published immediately by Messrs. Percival & Co. His object has been to trace the life of the State as a personality, attempting to show what made her, how she grew, what mistakes she made, and how she paid for them.

MR. WALTER LEWIN has written a biography of Clarke Aspinall, the Liverpool philanthropist, which is to be published in November. The book will be illustrated with portraits, and with a facsimile of handwriting.

MR. GEORGE FERGUSON will publish shortly, with Mr. T. Fisher Unwin, the second volume of his poetical sequence, *Our Earth: Night to Twilight*.

MR. G. J. HOLYOAKE'S *Sixty Years of an Agitator's Life* will appear next week, in two volumes, containing frontispiece portraits of the author.

MR. UNWIN will also issue, next week, *The Nationalisation of Health*, by Mr. Havelock Ellis; and '93, or *the Revolution among the Flowers*, by Mrs. Byng, with pictures by Miss Helen Fairbairn.

THE first part of Cassell's *New Technical Educator* will be published on October 26. The work will be uniform with the *New Popular Educator* just completed, and will be illustrated with new engravings and coloured plates. Sir Philip Magnus, Mr. Quinton Hogg, Prof. W. Pepper, Mr. Henry Cunyngghame, and others will contribute a special series of papers, while the lessons on technical subjects will be written by authors and teachers of practical experience.

MR. FRANK T. MARZIALS writes to us from 2, Blomfield Villas, Uxbridge-road, that he is preparing a Life of Gavarni, the French caricaturist, for Messrs. Sampson Low, Marston and Co., and would feel extremely obliged by the communication of any letters or reminiscences, especially if relating to the period of Gavarni's sojourn in England. Any letters would be at once copied and returned.

MESSRS. HUTCHINSON announce that the first large edition of *The Japs at Home*, by

Douglas Sladen, was subscribed for before publication, and that a second edition will be ready in about a fortnight.

A PRESENTATION red line edition of Dr. Stalker's *Imago Christi* is now issued, with red and gilt edges, in padded leather, and other styles of binding.

JAMES AND MARY LEE TREGASKIS, of the Caxton Head, High Holborn, have issued a trade catalogue of what they describe as "a portion of their library." Quite apart from the admirable illustrations in facsimile with which it is enriched, it contains very much to interest and allure the bibliophile. Elzevirs, it seems, have fallen to a few shillings; while for two first editions of Lewis Carroll—which any of us may have improvidently given away to a child, now a married woman—no less than eleven guineas is asked. We here learn, for the first time, that a number of liturgical books, in sheets, were saved from a fire at the Hôtel Plantin some six years ago. The examples of Blake appear cheap. But the special feature of the catalogue is the number of fine bindings, both ancient and modern. We may particularly mention a *Canon Missae Pontificae* [?], from the Borghese Library.

A CORRESPONDENT writes from Rome:

"During the past summer many volumes hitherto in the archives of the Dataria at St. John Lateran and elsewhere have been transferred to the Vatican. The series of papal registers has been increased by about 8000 volumes, a large proportion of which are duplicates of those already in the Vatican archives. The registers of petitions addressed to the popes during the fifteenth century are now in their places. The registration of these, first ordered by Benedict XII., was carried on under Clement VI. and Innocent VI.; but the series is not complete. Copies and abstracts of many petitions from England are among the Roman transcripts at the Public Record Office. Additions have been made to the reference library, and an entrance to it, which it is hoped will soon be accessible, has been made from the archives as well as from the library."

THE FORTHCOMING MAGAZINES.

AMONG the serials to appear in the new volume of the *Century*, which begins with the November number, are:—"Sweet Bells out of Tune," by Mrs. Burton Harrison, a novel of New York Society, being in some sense a companion to "The Anglomaniacs; Woolcott Balestier's posthumous novel, entitled "Benefits Forgotten"; autobiographical reminiscences by Signor Tommaso Salvini; "To Gipsyland," by Mrs. Pennell, giving an account of her recent visit to Hungary, with illustrations by Mr. Pennell; and a series of articles on the Bible and modern criticism, from various points of view. The November number will also contain the second article by Mr. Archibald Forbes on "What I saw of the Paris Commune," supplemented by some reminiscences of an American lady.

In addition to the paper by Lord Salisbury on "Constitutional Revision," the following articles will appear in the *National Review* for November: "Renan," by Mr. R. H. Hutton; "Protection," by Mr. Frederick Greenwood; "Lord Tennyson," by Mr. Alfred Austin; and "The General Chapters of the Jesuits," by Mr. R. S. Beauchamp.

THE November number of the *Leisure Hour*, which begins a new volume, will have for frontispiece a coloured reproduction of Mr. Faed's picture in this year's Academy, "School Board in a Country Cottage"; and the opening chapters of serial stories by Mr. Stanley J. Weyman, L. Dougall, and Tighe Hopkins.

MR. FREDERICK HAWKINS contributes to the next number of the *English Illustrated Magazine*

an article on the Green Room of the Comédie Française, with notices of some of the players, beginning with Molière, whose portraits are to be found there.

A NEW three-volume novel by Edna Lyall, entitled "To Right the Wrong," will be begun in the January number of *Good Words*.

"Kossuth and Klapka, with Personal Recollections by Karl Blind," will appear in the forthcoming number of the *Scottish Review*, containing a number of little-known facts which shed light on the Hungarian War of Independence and on the action of its leaders in exile, during and after the Italian War.

THE November number of *St. Nicholas* will contain a poem of some length by Whittier, called "An Outdoor Reception," which commemorates a visit paid to him by a party of young girls.

THE forthcoming number of the *Eastern and Western Review* will contain a memorial poem on Tennyson by Mme. Mijatovich, the wife of the late Servian minister; and also a narrative, "The Childhood of Tippu Khan," by Sir Frederick J. Goldsmid.

WE understand that the *Churchman*, which was under the editorship of the Rev. W. O. Pulton from its commencement till his death, will in future be edited by Archdeacon Sinclair.

UNIVERSITY JOTTINGS.

THE first lecture on the Romanesque trust at Oxford, founded on the example of the Rede Lecture at Cambridge, will be delivered by Mr. Gladstone in the Sheldonian Theatre on Monday next, October 24, at 2.30 p.m. His subject is "Mediaeval Universities, with special reference to the University of Oxford."

MR. J. A. FROUDE will deliver his inaugural lecture as regius professor of modern history at Oxford on Wednesday next, in the theatre of the University Museum. He also proposes to deliver a course of lectures this term upon "The Council of Trent."

SIR ROBERT S. BALL, the new Lowndean professor of astronomy and geometry at Cambridge, was to deliver his inaugural lecture on Friday of this week.

MAJOR R. C. TEMPLE will deliver a lecture before the Ashmolean Society at Oxford, on the evening of Tuesday next, upon "Buddhist Cave Architecture in Burma," illustrated with lantern slides, and with specimens presented by him to the Pitt-Rivers collection.

MR. J. BASS MULLINGER will deliver a course of twelve lectures at Cambridge this term, in connexion with the Teachers' Training Syndicate, upon "The History of Education."

MR. GILBERT C. BOURNE, of New College—who contributes a memoir to the new edition of Moseley's *Notes of a Naturalist on the "Challenger,"* just published by Mr. Murray—has returned to Oxford as assistant to Prof. E. Ray Lankester.

WE are asked to state that the late Prof. Adams left a number of offprints of his scientific papers, and that Mrs. Adams will be happy to send copies, so far as their supply allows, to scientific friends or others interested in her husband's researches. Application should be made by letter, addressed to Mrs. Adams, 4, Brookside, Cambridge.

A MEMORIAL to the council of the senate, drawn up by Mr. E. S. Roberts, of Caius, is being circulated at Cambridge, advocating the postponement of all the Tripos examinations from the beginning of the Easter term until the first week in July.

THE Walsingham medal at Cambridge, offered by the new High Steward for an essay giving evidence of original research in biology or geology, has not been awarded, as no essay was sent in.

WE understand that the total number of freshmen at Oxford this term is 694, as compared with 687 last year. The list in this week's *Oxford Magazine* is not complete; but of those given non-collegiate come first with 52, Balliol and University each have 41, and Merton 34.

THE Plumtre Scholarship at Queen's College, Harley-street, founded by the late Dean of Wells, has been awarded, for the first time, to Miss Mabel Goodeve, daughter of Mr. Thomas M. Goodeve, professor of applied mechanics at the Royal School of Mines.

PROF. R. S. POOLE has made arrangements for three courses of lectures in archaeology at University College during the present term. He will himself deliver nine lectures on "Egyptian Archaeology," on Mondays, at 5 p.m., beginning on October 24; while Mr. W. St. Chad Boscawen will deliver six lectures on "The Comparative Archaeology of Egypt and Western Asia," on Thursdays, beginning on October 27. The introductory lecture of each course is free to the public; and the lectures will be followed by a visit to the galleries of the British Museum. The third course of eight lectures, on "Hieroglyphics," will be given by Prof. Poole at the British Museum, on Saturdays, at 4.15 p.m., beginning on October 29. There will afterwards be examinations in each subject.

MR. TALFOURD Ely, professor of Greek at Bedford College, York-place, will begin a course of lectures in archaeology on Tuesday next, October 25, at 3 p.m.

MRS. TIRARD will give a special course of lectures at 13, Kensington-square (King's College Department for Ladies) on "The Book of the Dead," commencing on Wednesday, October 26. The lectures will be followed by three demonstrations in the Egyptian galleries of the British Museum for students attending the course.

ORIGINAL VERSE.

IN WESTMINSTER ABBEY, OCTOBER 12, 1892.

In her still House of Fame her Laureate dead
England entombs to-day, lays him to rest,
The leaves of honour green around his head,
Love's flowers fresh on his breast.

Mourn him in solemn service of high song,
Music serene as breathed in his last breath,
When, to the soundless ocean borne along,
He met majestic death.

Mourn him with grief's most fair solemnities,
Ritual that with an inward rapture suits,
While in stern pomp the mind's grave companies
March as to Dorian flutes.

If tears we shed, 'tis but as eyes grow dim,
When some rich strain superbly rolls away;
For like the close of an Olympian hymn,
Ended his golden day.

Bear him in pride like a dead conqueror,
Brought home to his last triumph in sad state,
Over him his Country's Flag; who in life's war
Was victor over fate.

We saw him stand, a lordly forest tree,
His branches filled with music, all the air,
Glad for his presence; fallen at last is he,
And all the land is bare.

So, with old Handel thundering in our ears
His mighty dirge, marching from breast to
breast

In sorrow's purple pageant, with proud tears,
We leave him to his rest.

JOHN TODHUNTER.

MAGAZINES AND REVIEWS.

As usual, the summer numbers (July–September) of the *Boletín* of the Real Academia de la Historia appear together. The opening paper by Padre Fita applies the Greek indications on certain inscriptions to fix the regnal years of some Visigothic kings. Ramon Riu proves the existence of a Jewish quarter at Solsona. Father Codera describes five newly acquired Arabic MSS. Fernandez Duro examines the tradition of Alonso Sanchez as a precursor of Columbus, rejecting the name, but admitting the possibility of European ships having visited St. Domingo before 1492. Antonio Blazquez has an important study of the Antonine Itineraries of Spain. Assuming that the total length is probably correct, he brings the separate stations into accord with the topography by a few emendations. The latest results of the explorations at Cabeza del Griego (Segobriga), made at the expense of Mr. Thomson, are summed up by Padre Fita in two papers. But the most valuable documents printed by him in this number are those connected with the discovery of America: the *expedientes* of Hernan Cortes, Francisco Pizarro, and of Diego Colon for admittance into the Order of Santiago, from the Archives of Uclés. Of the last a facsimile is given. The evidence that Columbus was born at Savona, supplemented by that brought forward by Signor Rocca (p. 241), is very strong. Two of the Bulls, photographs of which have been sent by Leo XIII. to the Queen Regent, are here given—viz., that of Nicholas V., September 20, 1448, authorising the appointment of a Bishop of Greenland; and of Jules II., April 10, 1507, in favour of Bartholomew Columbus. A Bull of Leo X. (1520), nominates the second Bishop of Darien, and acknowledges the royal patronage, "de jure patronatus Regis Castella et Legionis pro tempore existentis." Proof is also given of Amerigo, as well as Alberigo, Vespucci being found as early as 1480.

SLAVICA.

THE Bulgarians continue to show a great deal of literary activity. The *Snornik* or *Recueil* published yearly by the Government contains valuable papers on the history and architectural remains of the country, but the articles on ethnology and folklore are the most important. Collections of ballads also make their appearance in these pages, and the dialects of the language are undergoing a thorough investigation.

We have lately received from Rustchuk—now called by its old name Russe, without the Turkish suffix—the first numbers of an illustrated paper, called *Utro*, "the Morning," edited by MM. Panaiotov and Moskov. So far as we can form an opinion from these specimens, it promises to be a success. Among other articles, there is a description of the monastery of the Trinity at Trnovo; and a life with a portrait of Ivan Vazov, the most considerable poet whom Bulgaria has as yet produced. The wood engravings, though they require a little more finish, are creditable, as is the execution of the magazine generally, where so much had to be begun and so much Turkish barbarism to be got rid of. We hope that this illustrated paper will contribute to spread culture among the Bulgarians. Something has been done previously by the excellent little magazine called "The Library of St. Clement," published at Sofia.

The Bohemians seem as active as ever; there is hardly a branch of knowledge now in which a really national literature does not exist among them. In the "Library of Popular Knowledge" (*Knihovna Lidských Vedomostí*) has begun to appear a work on man in the prehistoric period, with especial reference to Slavonic

countries (*Lidstvo v Dobe Predhistoricke se zvalstnim aretelem na zeme Slovanske*). The price of each number is only 24 kreuzers. The illustrations are abundant, including, of course, a picture of the celebrated Neanderthal skull. The two numbers which we have seen are full of excellent reading. The author contends, in his Introduction, that in similar books Slavonic antiquities have been too much ignored. To fill this lacuna is one of his chief objects.

In the literary journal, *Lumir*, which we are glad to see continues its activity, there appeared recently two papers by Dr. J. V. Prasek on the work which has been done by Prof. Sayce in the field of oriental history. A just tribute is here paid to the learned labours of our countryman, whose literary career Dr. Prasek sketches. The articles are valuable besides, as giving a summary of the professor's latest views on the decipherment of the Tel el-Amarna Tablets.

W. R. M.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BRÄHN, O. Karl Stauffer-Bern: sein Leben u.s.w. Stuttgart: Gieschen. 4 M. 50 Pf.
 DRECHAMPS, L. La Philosophie de l'écriture: exposé de l'état actuel de la graphologie. Paris: Alcan. 3 fr.
 DUMBAR, W. Foema, edited, &c. by J. Schipper. Part 3. Leipzig: Freytag. 5 M. 60 Pf.
 GOTTSCHALL, R. v. Studien zur neuen deutschen Literatur. Berlin: Allg. Verein f. deutsche Litt. 6 M.
 KUNSTENKMALE, die, d. Königl. Bayern vom 11. bis zum Ende d. 18. Jahrh. 1. Bd. 1. Lfg. München: Albert. 10 M.
 LE ROUX, Hugues. Marins et Soldats. Paris: Calmann Lévy. 3 fr. 50 c.
 LEURINE, L. Au Mexique. Paris: Cerf. 3 fr. 50 c.
 MALON, B. Précis historique, théorique et pratique de Socialisme. Paris: Alcan. 3 fr. 50 c.
 MEIER, J. Das ästhetische Formgesetz der Plastik. Leipzig: Schumann. 4 M.
 MÜLLER, J. W., on H. LOEGMAN. Die Hysterie van Reynaert Die Vos, naar den druk van 1749, vergeleken met Caxton's Engelse vertaling. Zwolle: Tjeenk-Willink. 3 fl.
 PERRET, E. Le Roman: étude morale. Paris: Fischbacher. 4 fr.
 RONCA, U. Cultura medioevale e poesia latina d'Italia nei secoli XI e XII. Rome: Loescher. 7 fr. 50 c.
 SCHMIDT, Ch. Répertoire bibliographique Strasbourg: Jusque vers 1830. 1. Jean Gréninger 1483-1531. Strasbourg: Heitz. 10 M.
 THURIEU, Ch. Traditions populaires de la Haute-Saône et du Jura. Paris: Lechevalier. 10 fr.
 WALDENFEL, E. Mémoire pour la rétrocession de l'Alsace-Lorraine, adressé à S. M. l'Empereur et Roi Guillaume II. Paris: Perrin. 3 fr. 50 c.

THEOLOGY, ETC.

- FRITZ, J. Die Apostelgeschichte, übers. u. erklärt. Freiburg-i.-B.: Herder. 8 M.
 KATTENBUSCH, F. Beiträge zur Geschichte d. altkirchlichen Taufsymbols. Gießen: Ricker. 1 M. 40 Pf.

HISTORY, ETC.

- BERWICK Y ALBA, la Duquesa de. Autógrafos de Cristóbal Colon y Papeles de América. Madrid: 16 fr.
 BONNASSIEUX, P. Les grandes Compagnies de commerce: étude pour servir à l'histoire de la colonisation. Paris: Pion. 10 fr.
 CHUQUET, A. Guerres de la Révolution. T. 7. Mayence 1792-1793. Paris: Cerf. 3 fr. 50 c.
 CHUR, F. de. Le Parti des politiques au lendemain de la Saint-Barthélemy: La Mole et Cocoonat. Paris: Pion. 8 fr.
 FAUCON, N. La Tunisie avant et depuis l'occupation française. Paris: Challamel. 15 fr.
 FOURÉ-MACÉ, l'abbé. Le Priéur royal de Saint-Magloire de Lehon. Paris: Lechevalier. 15 fr.
 KONDAROF, N., J. Tolstoj et S. Reinach. Antiquités de la Russie méridionale. Fasc. III. et dernier. Paris: Leroux. 25 fr.
 KORHILF, P. Ebstländische Klosterlectüre. Ein Beitrag zur Kenntnis der Pflege d. geist. Lebens in Ebstland im Mittelalter. Reval: Kluge. 2 M. 50 Pf.
 LEHN- u. HANDBUCH der politischen Oekonomie. 3. Hauptabth. 2. Thl. Agrarwesen u. Agrarpolitik. Von A. Buchenberger. 1. Bd. Leipzig: Winter. 15 M.
 MAZON, A. Histoire de Soulaive (naturaliste, diplomate, historien). Paris: Fischbacher. 15 fr.
 MEYER, Ch. Hardenberg u. seine Verwaltung der Fürstenthümer Ansbach u. Bayreuth. Breslau: Meyer. 3 M.
 MONTMONTA. Germania historica. Auctorum antiquissimorum Tom. X. 80 M. Epistolarum Tom. III. 25 M. Postquam latinorum mediæ ævi Tom. III. partis II. fasc. 1. 10 M. Berlin: Weidmann.
 REDLICH, O. R. Die Anwesenheit Napoleons I. in Düsseldorf im J. 1811. Düsseldorf: Lintz. 2 M.
 RENNESSE, le Comte Théodore de. Dictionnaire des figures héraldiques. Fasc. 1. Bruxelles: Schepens. 4 fr.
 RUVILLE, A. v. Die Auflösung d. preussisch-englischen Bündnisses im J. 1763. Berlin: Peters. 1 M.
 THOMAS, E. L'Envers de la société romaine d'après Pétrole. Paris: Hachette. 3 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- ARNDT, R. Bemerkungen üb. Kraft u. auflösende Kraft im Besonderen. 1 M. 30 Pf. Biologische Studien. I. Das biolog. Grundgesetz. 4 M. 80 Pf. Greifswald: Abel.
 KOPPEL, H. Die Verwandtschaft Leibnizens m. Thomas v. Aquino in der Lehre vom Bösen. Leipzig: Fock. 1 M. 60 Pf.
 LIEBEL, R. Die Zoocoeiden der Holzgewächse Lothringens. Berlin: Friedländer. 1 M. 30 Pf.
 MICHEL, M. Contributions à la Flore du Paraguay. V. Basel: Georg. 4 M.
 SAMPPE, C. Reisen im Archipel der Philippinen. 2. Th. 5. Bd. 7. Lfg. Wiesbaden: Kreidel. 24 M.

PHILOLOGY, ETC.

- CZYCKIEWICZ, A. Untersuchungen zur 2. Hälfte der Odysee. Brody: West. 1 M.
 FAHLBERG, A. De Hercule tragico Graecorum. Leipzig: Fock. 1 M.
 FRAY, le Colonel. L'Annamite mère des langues: communauté d'origine des races celtiques, sémitiques, soudanaises et de l'Indo-Chine. Paris: Hachette. 5 fr.
 JORIO, G. Codici ignorati nelle biblioteche di Napoli. Fasc. 1. Xerophantos τὰ παραλειπόμενα. Leipzig: Harrasowitz. 3 M. 50 Pf.
 MEINHARDT, P. De forma et usu juramentorum, quae inveniuntur in comicorum graecorum et Platonis, Xenophontis, Luciani sermones. Jena: Fock. 1 M. 50 Pf.
 OMONT, H. Fac-similés des plus anciens manuscrits grecs en onciale et en minuscule de la Bibliothèque Nationale, du IV^e au XII^e siècle. Paris: Leroux. 32 fr.
 PICHON, le Baron J., et G. VICARIE. Supplément au "Vindictor de Taillevant": le manuscrit de la Bibliothèque du Vatican. Paris: Techener. 5 fr.
 SAUSSURE, H. de. Antiquités mexicaines. Fasc. 1. Le manuscrit du Cacique. Basel: Georg. 24 M.
 SÖSTRAND, N. In Syntaxin Draegerianum notationes nonnullae. Lund: Möller. 1 M.

CORRESPONDENCE.

MSS. OF THE LXX. AND CATENAS AT MILAN, VERONA, AND VENICE.

Sparsholt Vicarage, Wantage.

The following is a complete list of MSS. of the LXX. and Catenas to be found in the Ambrosian Library at Milan, the Cathedral Library at Verona, and S. Mark's Library at Venice, compiled from the catalogues of those libraries:

I. MILAN.

1. The famous Codex Ambrosianus (F), of which a sufficient account is to be found in vol. i. of the new edition of the LXX. published at Cambridge. Press-mark A. 147.
2. 4 Maccabees under the title 'Ἰωάννου εἰς Μακκαβαίους, part of a MS. of which the press-mark is H. 11, sup. This is followed by "Ester secundum septuaginta (græce)." The MS. catalogue describes the whole volume as Codex bombycinus saec. circa xiii.
3. Folia duo mutila tantum (græce) initio et fine codicis. These leaves, in cursive, are used as the backing for the binding of a later MS., and contain parts of Isa. xix. 10-xxi. 11.
4. Psalterium (græce). Cod. memor. mutilus antiquiori caractere (T. 14, sup.). Mutilated at the beginning; leaves off in Ps. 117.
5. Psalterium Davidis (græce). Cod. memor. caractere grandiore saec. circiter xi. cum duplici figura initio codicis (M. 54, sup.).
6. Psalterium graecum. Cod. memor. saec. circiter xii. (Q. 15, sup.). Part of Ps. i. missing, also the later Psalm.
7. Psalterium graecum. Cod. parvus memor. (+. 24, sup.). This has two or three pages in uncials which contain the prayer of Manasses. It is very doubtful whether or not this is Holmes and Parsons, 111.
8. Psalterium graecum. Cod. memor. saec. xv. membrana et caractere forma politula admodum nitida (G. 94, sup.).
9. Catena in Job (græce) cod. membr. caractere nitido cum accentibus variantibus et notis grammaticis in margine: bonae notae licet non admodum fortasse vetustus (B. 117, sup.). There are constant references to the Hexaplar in this MS.
10. Catena in Proverbia Salomonis (græce) (C. 267, inf.).
11. Catena in Proverbia, Ecclesiasten, Cantica, Job (græce). Cod. memor. cum textu aequo

ac notis saec. x. vel xi. ineuntis. (A. 148, inf.). "Codex optimus et antiquissimus." This is apparently (?) Holmes and Parsons, 139.

12. Catena SS. Patrum in Isaiam (græce). Cod. membr. antiquior. (G. 79, sup.). Codex valde antiquus ex Thessalia.

13. Commentarii in Psalmos David et Cantica Scripturae (græce). Codex membr. antiquior. Desunt decem primi Psalmi (H. 112, sup.). "Codex antiquus in suburbio Corcyrensi emptus."

14. Scholia in Prophetas Joel, Abdiam, Jonam, Habacuc et Sophoniam mut. (græce) in membr. saec. ix. (H. 43, sup., No. 1).

15. Scholia in S. Scripturam incerti (græce) (B. 146, sup.).

16. Varia in plures B. S. libros metricæ scripta (græce). Extant in cod. membr. per vetusto male compacto qui et palimpsestus. The underlying text is almost undecipherable.

17. Isaias propheta. Catena aurea fragmentum in eum græce (D. 473, inf.).

18. Isaias propheta. Catena patrum in ejus prophetica nempe S. Basilii, Cyrilli . . . (græce). Cod. chart. (S. 12, sup.).

19. Liturgica quaedam cum pericopis V. et N. Testamenti (græce): cod. membr. saec. x. (xii. ?) (C. 16, inf.). "Fragmentum ex Calabria advectum."

20. Preces sacrae . . . psalterium graeco-latinum; . . . Cod. membr. saec. xv. (C. 13, inf.); "codex olim ecclesiae Sanctae Mariae de populo Romae."

21. Psalmi cum catena græce. Cod. memor. caractere ligato et asperiori cum spiritibus antiquis. (B. 106, sup.). Holmes and Parsons, 113.

22. Psalmi Davidis cum expositione variorum (C. 264, inf.). This only extends to Ps. 54.

23. Psalmi sive Catena SS. Patrum in Psalmos græce. Cod. memor. caractere ligato et spiritibus antiquioribus (M. 47, sup.). "Codex antiquus in suburbio Corcyrensi emptus."

24. Psalmi sive Catena in Psalmos pars altera videlicet a Ps. 74 deinceps. Cod. bombyc. antiquior (F. 126, sup.).

25. Psalmi seu Commentarium in omnes Davidis Psalmos et Cantica SS. (græce) codex bombyc. (A. 221, inf.).

26. Psalterium graecum cum commentariis seu catena Patrum. . . . Cod. memor. saec. xiii. (F. 12, sup.). Is this H. and P. 112?

27. Psalterium graecum ita descriptum ut singulis versibus e regione respondeat brevis ac dilucida explanatio. Cod. memor. saec. circiter xiii. duplici columna. (G. 36, sup.). This only extends as far as Ps. 109.

28. Psalterium graecum cum notis. Cod. membr. vetustus spiritibus antiquis caractere vix ligato et clario notis vero minutissimis (C. 98, sup.). The first page of this is missing.

29. Psalterium graecum cum proemiis et glossis marginalibus. Cod. bombyc. (H. 60, sup.).

30. Psalterium graecum cum Precationibus aliquibus in calce additis (G. 12, sup.). Defective at the beginning; it commences in Ps. 11.

31. Psalterium et cetera Cantica item Preces nonnullae (græce). Codex membran. caractere ligato minuto non impolito (B. 1, sup.).

32. Salomon, Proverbia, Ecclesiastes, Cantica Cantorum, Sapientia, Ecclesiasticus (græce). Cod. membr. vetustus caractere ligato grandiori satis nitido cum accentibus variantibus (B. 68 sup.). "Codex vetustus Corcyrae emptus." The first fragment of Prov. i. 1-ii. 15 is in quite a different and later hand.

II. VERONA.

1. The famous Graeco-Latin Psalter (R), of the Greek text of which I hope to publish shortly a full collation.

2. A Catena on the Psalms with Hexaplaric readings.

are xxiii. 23 *μητηρ* for *ψυχη*, which does not occur in any other MS.—29 *αηδαι* (AS)—35 *γινεται* for *εσται*, in no other MS.—xxiv. 9 om *δε* 2^o with A—10 *ελεεινη* (A)—11 *εκπρω* (A)—14 *αισθηται* (not elsewhere)—16 *επτακις* (A)—(=A)—20 *παρνομον* (Holmes and Parsons, 149, 260)—22a *μακρην* for *εκτος* (not elsewhere)—226 *φειδαι* *απο* *γλωσσης* *αυτου* (AS)—ου *μη* (S)—27 *ισα* *γως* (A)—28 *υπεραπαι* (C)—30 *και* (not elsewhere).

25. In 4^o chartaceous saeculi circiter xiii. This is a Catena on Isaiah in two hands.

The remaining MSS. are in the appendix to the printed catalogue of Zanetti not yet printed.

1. Membran. in 8^o saec. xii. Psalterium cum Canticis Troparia pro festis accedunt.

2. Chart in 8^o saec. xv. (S. Joannis in Viridario Patavii). Presented by Jo. Calphurnius, bearing the date 1446. This is also a Psalter.

13. Membran. in 1^o saec. circa xii. Libri Paralipomenon, Esdrae, Esther, Tobit, Judith, et Maccabaeorum cum Praefatione ad singulos libros et Catena in Psalmos a Psalmo 5^o ad 29^m. It also contains Prov., Eccl., Cant., Sap., Si. (ending at 35 [32].24).

16. Membr. in 4^o saec. xiii. Psalmi cum nonnullis Orationibus et Canticis. Codex initio mutilus incipiens a Psalmo viii. cum Psalmo 151 apocrypho et canticis.

26. Cod. membr. in 4^o saec. xiv. Psalmi cum aliquot Canticis initio et in fine mutilus. It contains both Greek and Latin Psalms, and commences at *εσι* 1^o (23.2), and leaves off in the middle of the Canticle from Habakkuk.

27. Psalmi cum aliquot Precibus. Codex chart. in 8^o saec. xvii.

30. Membr. in 4^o saec. x. Catena in Psalmos a Psalmo primo usque ad centesimum quartum. Codex mutilus in fine.

31. Hesychii Scholia in Psalmos. Codex exaratus a Bartholomaeo Monacho; Cod. membr. in 8^o saec. circ. x.

32. Membr. in 8^o saec. xi. With Paschal tables; corresponding to H. and P., 152. The title of it is Psalmi cum aliquot Canticis: codex initio et in fine mutilus.

36. Cod. chart. in 1^o saec. xiv. Expositio in Psalmos.

37. Cod. membr. in 1^o saec. xiv. Interpretatio in Isaiam initio mutila. This MS. also contains S. Gregory of Nyssa's Homilies on Ecclesiastes and Theodoret's Quaestiones in Genesim.

38. Chart. in 4^o saec. xv. Psalmi cum expositione Hesychii.

41. Catena in Psalmos. Codex chart. in 1^o saec. xvi. This MS. contains a fragment of a cursive Psalter with a text very similar to that of R and T, and also a fragment of a collection of extracts from the Psalms.

44. Chart. in 1^o saec. xvii. A beautifully written Psalter with Catena.

49. Membr. in 4^o saec. xii. Psalmi cum Canticis et aliis Precibus. This commences at i. 4. At the end of the MS. are fragments of a palimpsest of S. John's Gospel seen by Tischendorf, 1847.

62. Cod. chart. in 4^o saec. xv. Psalterium argumentis singulis Psalmis praemissis. This is followed by other works.

I owe many thanks for much courtesy and kindness to the librarians of the three libraries mentioned above.

HENRY A. REDPATH.

IRON IN HOMER.

London: Oct. 18, 1892.

In the interesting discussion at yesterday's meeting of the Hellenic Society which followed Mr. Jevons's paper on "Iron in Homer," it appeared to me that too little had been said of those passages in which iron is mentioned either as a valuable commodity or as a form of

treasure. This silence may have been occasioned by the fact that, in the recurring phrase in which iron is mentioned as a possession, it is associated with bronze as well as with gold. But if all the passages are taken together, including *Il.* ix. 366, xxiii. 261, does it not appear tolerably evident that, while the iron was in the shape of axe-heads (double or single), the bronze was in the more massive form of cauldrons and tripods? This is rendered more probable by the statement that the treasures brought out in *Od.* xxi. had been won by Odysseus—the axe-heads, no doubt, in contests with the invincible bow. It appears from *Il.* xxiii. 850 that the prize for archery took this form. (One axe-head would make many arrow-heads.)

The epithet *πολύκμητος*, "much-laboured," by which iron is distinguished in the line above referred to, must have originated at a time when men still wondered at the working of iron. The upshot seems to be that while in two passages the Odyssey, like the Hymn to Hermes, shows unexpected familiarity with the use and even the manufacture of iron, both poems carry on the whole the impress of an incipient iron age.

How this bears on the relation of the Iliad to the Mycenaean civilisation, I leave it to others to determine. Although Strabo identifies Alybe, "where the silver is born," with the land of the Chalybians, there is no trace in Homer of any traffic in iron coming from the south-eastern shores of the Euxine. With the commencement of that traffic, of which we have a reminiscence in Aeschylus, iron must have become more abundant. By the way, Why does Aeschylus call the Chalybian "a colonist from Scythia"?

LEWIS CAMPBELL.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, Oct. 23, 4 p.m. Sunday Lecture: "The Distribution of Animals and what it teaches," by Dr. Andrew Wilson. 7.30 p.m. Ethical: "Faith and the Moral Order," by Miss M. S. Gilliland.
MONDAY, Oct. 24, 8 p.m. Royal Academy: "The Trunk," II., by Mr. W. Anderson.
THURSDAY, Oct. 27, 8 p.m. Royal Academy: "The Trunk," III., by Mr. W. Anderson.
FRIDAY, Oct. 28, 5 p.m. Physical: Discussion of Mr. Williams's Paper on "The Dimension of Physical Quantities"; Discussion of Mr. Sutherland's Paper on "The Laws of Molecular Force," with Papers by Dr. Young and Mr. Thomas on "The Determinations of Critical Density, Critical Volume, and Boiling Points."

SCIENCE.

PROF. BLOOMFIELD'S "CONTRIBUTIONS TO THE INTERPRETATION OF THE VEDA."

II.

The Story of Namuki.

No one has shown more clearly than Prof. Bloomfield that the first, though not always the last, commentary on the Vedic Hymns must be sought for in the Brāhmanas. And yet there is a gulf between the two which defies chronological determination. How this gulf is to be accounted for, how in many cases the simple language of the Hymns ceased to be understood, how the artless legends alluded to in the Hymns became, as Prof. Bloomfield admits, exaggerated and distorted in the Brāhmanas, and what interval of time is required to account for this hypertrophy, is more than we shall ever be able to discover. What we know is that in all countries a period of prose literature is subsequent to a period of poetic literature, and that, so far as we can judge, India forms no exception to this rule. It is quite another question how much of the elaborate ceremonial and of the no less elaborate folk-lore preserved in the Brāhmanas is actually presupposed in the Hymns, and how much may be of later growth.

The story of Sunahsepa, for instance, and of his sufferings, was certainly known to the Vedic poets; but whether the long story of his being sold by his father to be sacrificed as a substitute for another victim, a prince of the royal line of the Ikshvākus, was known to them likewise is very doubtful, even if we do not consider that the whole legend was elaborated from indications contained in the Hymns. Here, as elsewhere, I quite agree with Prof. Bloomfield that a certain tact is requisite, a certain sense which helps us to discriminate between what is natural and what is artificial, between what is primary and what is secondary. But under all circumstances, great would be the mistake if, as interpreters of the Vedic Hymns, we were to refuse the assistance supplied to us by the Brāhmanas. Nothing that can possibly throw light on the brief and dark allusions contained in the Hymns should be ignored, whether contained in the Brāhmanas and the Upanishads, or in the Nirukta and the Sūtras—nay, even in the epic poems and the Purānas. Sāyana has availed himself of all these sources; and if I have always insisted on Sāyana's commentary as a *sine qua non* of Vedic scholarship, I am not likely to undervalue the help given us by the authors of the Brāhmanas so long as we maintain towards them the same independence of judgment which we know to be necessary in our reliance on Sāyana. It may truly be said of Sāyana: Sāyana, non sine te, nec tecum vivere possum.

There is a legend of Namuki, frequently mentioned in the Brāhmanas, and alluded to in several passages of the Vedic Hymns, to which Prof. Bloomfield has devoted an article in his learned *Contributions to the Interpretation of the Veda*. The legend, as reconstructed from various sources by Prof. Bloomfield, is this:

"Indra, the god of the clear sky, is for ever slaying with his thunderbolt the cloud-demons who obstruct the rain and withhold from mortals the blessings consequent upon it. But in one instance he encounters the demon Namuki ('Don't let go,' or 'Hold fast'), who, instead of falling an easy victim to his thunderbolt, engages him in close combat and rather gets the better of him. Namuki holds Indra fast, and refuses to let him go unless he enters into a strict agreement not to slay him subsequently. The compact is constructed very diplomatically, so as to leave apparently no possibility of danger to Namuki from Indra; the latter agrees not to slay the former either by day or by night, i.e., as Namuki construes it, at no time whatever. He agrees further not to slay him either with a staff or a bow, with the flat hand or the fist, with anything wet or dry, i.e., as Namuki intends, with no known weapon. For a while the pair are boon companions. But Namuki, the āsura, is bound to betray his nature, fundamentally hostile to Indra, the deva; and upon one occasion, when Indra had imbibed freely of his favourite beverage, the soma, he plies him still further with the strong drink surā (brandy), which is regarded as unholy, and is no doubt conceived as the special drink of the Āsuras. Indra becomes stupefied, and loses his strength, his senses, the taste for food and soma, and in the story Namuki is conceived as having robbed him of these and appropriated them to his own use. The gods now step upon the scene. The Āsvins, the heavenly physicians, and Sarasvatī, the goddess of wisdom, cure Indra, and afterwards Indra with their help concocts a plan by which he may slay Namuki, without perjuring himself. In order to evade the clause of the compact which forbids him to do the deed either by day or by night, they choose the time of the dawn before the sun had risen, 'that being neither day nor night.' In order to introduce a weapon not included by the stipulation of the compact, they forge a bolt from the foam of the waters, 'that being neither wet nor dry.' Indra slays Namuki, but he is still without his soma, which now flows from the body of Namuki mixed with blood and impure, so that they may not touch it. Here again the Āsvins lend their aid; they drink the loathsome mixture, and having purified it in their divine bodies, they return it to Indra."

Prof. Bloomfield has clearly seen that this myth, like most myths, is derived from a number of what I call mythological roots. He discovers five of them in the myth of Namuki: (1) The battle between Indra and Namuki, and the subsequent compact; (2) Namuki makes Indra drunk with surā, and robs him of strength, enjoyment of life, and the soma; (3) Indra, with the aid of the Asvins and Savasvati, circumvents the compact and revenges himself on Namuki; (4) the Asvins and Sarasvati bring back the soma from Namuki; (5) Minor points in the story.

What Prof. Bloomfield is anxious to prove is that this story of Namuki has no physical background, or, as he expresses it, that it was never preceded by any historical or naturalistic version. He admits, indeed, that Indra is very largely a storm-god, who attacks the clouds and other natural phenomena personified as demons. But he takes him in this legend as merely the heroic person Indra, embroiled with all sorts of uncanny beings, one of them happening to be the demon Namuki. He will not even allow that Namuki was so called because he would not (*na*) let go (*muk*) Indra. He thinks that this is a mere after-thought. Still, this explanation is given as early as the time of the Taittiriya-brāhmaṇa (1, 7, 1, 6) and surely no name was ever given without some reason, and in few names is the reason of the *brāhmanas* so manifest as in that of Namuki. Vritra, Sushna, and other demons, with whom Prof. Bloomfield classes Namuki, clearly betray the intention of their name-givers—why should not Namuki? And why should Namuki alone be merely a fanciful being, while all the other opponents of Indra have their roots, like Indra himself, in natural phenomena? If we imagine that all the opponents of Indra must represent clouds, then, no doubt, it would be difficult to imagine a cloud that would not let go Indra. But Indra has many characters and many enemies. In one of his characters Indra is known to be the lord of the moon (*ind-u*), at first the ally, but afterwards the *locum tenens* of Soma. He is represented not only as drinking the ambrosia of the moon, like the other gods, but as fighting for Soma, and rescuing Soma from the iron fortress into which his enemies had thrown him, and kept him captive. All this has been well worked out by Prof. Hillebrandt in his learned work on Vedic Mythology. There are two features of the moon which occupied the attention of the ancient poets, and had somehow or other to be accounted for. We know that the eclipses of the moon seemed very terrible, and they were accounted for by a demon or graha, who for a time devoured the moon, but had to surrender it afterwards. This can hardly be the physical foundation of the Namuki story, for, after all, the demon of the lunar eclipse had to let go, at least for a long time. But there was another eclipse of the moon which took place constantly from every full moon to every new moon. It is this gradual eclipse which seems to me at the root of the Namuki and several other legends. We have the well-known legend of Soma being carried off and held in prison, till a bird, a falcon, discovers him and brings him back. Indra himself is sometimes represented as doing the work of that bird, and bringing back the captive Soma. Even then Soma is not safe from his enemies, for an archer, called *Kṛiṣṇu*, aims at him, and sometimes a feather of the bird is said to have been shot off. Now why is this enemy, sometimes represented as a Gandharva, called *Kṛiṣṇu* (literally, "he who makes thin")? Because as Durgādāsa informs us, the dark half makes the moon thin (*Kṛiṣṇapakṣaḥ kṛiṣyati Kāndam*). In the Atharva-veda, xii. 3, 16, we read of the moon as *gyotishmān*, and as "*uta yaḥ kakarsa*," as the bright and as he who grows thin. And this *Kṛiṣṇu* is evidently an

old name, if, as has long been suggested, it is the same as the Avestic *Keresāni*.

What then is Namuki supposed to do? He is supposed never to loosen his hold on Soma; neither does he, for every night Soma becomes smaller and smaller, and Indra, the lord of Soma, falls more and more into the power of Namuki. As he cannot shake him off, he offers a compromise, never to kill him by day or by night, &c., if only Namuki will let him go. Such compromises are not uncommon in Aryan mythology. Achilles is vulnerable in one place only, so is Sigfried. Again, the whole earth is made to promise not to injure Balder; he is killed at last by the mistletoe, because that grows on a tree, and not on the earth. Now the fact is quite true. Indra does not kill the enemy of the moon in fair combat. Namuki clings to him till almost nothing is left, and yet he does not kill Soma altogether. The curious feature in the Namuki myth is that Namuki is killed at last by what is called a piece of foam, which is neither moist nor dry. What is this piece of foam? Prof. Bloomfield, who is very fond of explaining legends by reference to sacrificial acts or to popular superstitions, maintains that this foam (*phena*) in the story of Namuki owes its origin to a superstition that lead drives away evil spirits. That superstition is certainly very old. It exists in the Atharva-veda and elsewhere. But foam is not lead. True, says Prof. Bloomfield; but there is a *Paribhāṣā-Sūtra* at Kaus, 8, 18, which says that lead, river-lead, iron-filings, and the head of a lizard are in practice all equivalent to lead. And this so-called river-lead is explained by one commentator as *nadiphenapindah*, a lump of river-foam. All this is very curious, but is it more than curious? Prof. Bloomfield thinks that the river-lead or the river foam was supposed to be efficient against demons, because Indra wrung off the head of Namuki with foam. But why was Indra believed to have performed this violent operation with mere foam? That is the question that has to be answered, unless we say with Prof. Bloomfield and Bergaigne that it is better not to ask too many questions. I do not mean to say that we can answer all such questions, but I do think that we ought to try to answer as many as we can. Now let us remember that it is when Soma or the moon is reduced to the last kalā, the last gasp, that Indra turns round. Sometimes it is said that, when only a little is left of the fifteenth part of the moon, the *Pitris* come to fill it again. Sometimes the moon is supposed to be actually invisible for three nights. But at all events it is when Soma has come to the last kalā or digit, that Indra faints for a time, and then recovers himself by wringing the head of Namuki. The question then is, can this last kalā or the first kalā of the moon be likened to *phena* or foam? Among the many similes or even appellations of the moon, a very frequent one is *ūrmī*, the wave; and whoever has watched the moon rising over a wild and foaming sea will easily understand the simile. Now if the small crescent of the moon can be called a wave, why not the foam or crest of a wave? But we need not ask why not, for anyone who has but read the first verse of the *Hitopadesa* knows how the kalā of the moon is likened to a streak of foam, *gahnaviṣphenalekhā*. Hence this strange fiction of the foam also seems to me to have a naturalistic foundation in the last and first kalās of the moon. That at the approach of the new moon Indra seems overcome, that all the Soma seems to have gone out of him, and been swallowed by Namuki, is intelligible enough. And who cures Indra in his distress? The Asvins—whether on account of their being the physicians of the gods, or on account of their appearing always just before sunrise, is difficult to settle. Let it only be clearly understood that the two Asvins are among the oldest

representatives of the universal dualism of nature, of day and night, of morning and evening, of sun and moon. But why was Sarasvati supposed to have assisted Indra at the time of new-moon? Because, as we see in the *Brāhmanas*, where *Sarasvān* is identified with the full moon, *Sarasvati* is identified with *Amāvāsya*, or the new moon (Hillebrandt, *Vedische Mythologie*, p. 382). Of course, it is impossible to say at what moment of time new moon takes place: it is a vanishing moment, and we know how much trouble the ancient *Brāhmanas* took to fix it. Hence it might well have been fabled that the exact time when Indra shook off Namuki could not be fixed, that it was *entre chien et loup*, neither at night nor in the day. All the rest would follow, for the reins of the imagination of Vedic poets were held very loose. The only unexplained element in the whole story is the surā, not the soma, which Indra is supposed to have drunk, before he was quite overcome. Surā, or *parisut*, though not exactly brandy, is a vulgar, even a forbidden, beverage, the beverage of Asuras, not of Devas. Yet it seems to have been taken as a remedy against Soma-*nausea*; and there is a ceremony, the *Sautrāmanī*, in which it forms a very prominent part. Whether that ceremony is a reflex of the new moon disasters or new moon recoveries of Indra, or whether that ceremony has supplied some details to the Namuki legend, is more than I should venture to say. For the present I think we must be satisfied with admitting that the Vedic fabulists, when they had to account for the discomfiture of Indra, imagined that the Asura Namuki had drugged his boon companion by giving him his own, the Asura beverage, to drink. I agree with Prof. Bloomfield that in minor points the fancy of the ancient as well as modern story-tellers runs very free, but I still hold that in their broad outlines all mythological stories spring from nature, as seen by her earliest interpreters. F. MAX MÜLLER.

CORRESPONDENCE.

AN ISRAELITISH WAR IN EDMOM: HEBREW LOAN-WORDS FROM GREEK.

Queen's College, Oxford: Oct. 9, 1892.

Rather more than a month ago, Mr. Binion, in a letter to the ACADEMY, proposed a new reading for the corrupt passage in Numbers xxi. 14; but his conjecture is not likely to satisfy anyone except its author. The translators of the Septuagint, however, had a different text before them from that which appears in the Masoretic version—a text, too, which gives good sense, and can be construed grammatically. Instead of the impossible *wāhēbh* they read *zāhābh*, while in place of *בְּכִרְפָּה* they had *בְּכִרְפָּה*, without the initial *bēth*, which, as Dr. Neubauer has pointed out to me, is merely a repetition of the final letter of the preceding word. Lastly, the word which is punctuated "wars" in the plural in the Masoretic text was punctuated by them as a singular. Hence the verse appears in the Greek version: "Wherefore it is said in a book: The war of the Lord consumed Zahab and the brooks of Arnon."

If, however, we adopt the reading *Zahab*, which is thus supported by an earlier authority than the Masoretic text, it is not necessary to make any further alterations in the Hebrew version. The verse would run: "Wherefore it is said in a book" (or "the book" if we change the punctuation): "The wars of Yahveh were at *Zahab* in *Suphah*" (or "of *Suphah*," if we omit the *bēth*) "and at the brooks of Arnon." We learn from Deut. i. 1 what was the situation of both *Zahab* and *Suphah*. We are there told that the plain "over against *Suph*" was "between *Paran* and *Tophel* and *Laban* and *Hazereth* and *Di-Zahab*." *Di-Zahab*, as has

long been recognised, is a compound, the first element of which corresponds with the Arabic *dhā*, so that the name means "the district of Zahab." In Gen. xxxvi. 39, mention is made of "the waters of Zahab," the last king of Edom whose name is given being said to have been the grandson of Matred, "the daughter" (or "son" according to the Septuagint) "of Mē-Zahab." The expression "daughter" (or "son") must be here used in the common sense of "native."

Zahab, then, was in Edom, not far from Suph or Suphah. The position of the latter locality is fixed by 1 Kings ix. 26, from which we learn that "the sea of Suph" was the Gulf of Aqaba. Consequently, one of "the wars of Yahveh" was in Edom in the neighbourhood of the Yām Sūph.

Now Zahab means "gold," and the name thus points to the existence of gold mines. The fact will bring to memory Sir Richard Burton's book on *The Gold-Mines of Midian*, and the expedition upon which he was sent by the Khedive. The district of Zahab must have been included in the "sandy" region of Havilah, which, according to Gen. xxv. 18, and 1 Sam. xv. 7, lay on the eastern border of the Ishmaelites, and in which, as we are informed in Gen. ii. 12, there was "gold." It is a district which sorely needs exploration.

"The war of Yahveh" in this part of Edom is unrecorded in the Old Testament; and we should not have heard of it at all had it not been alluded to in "a book" in connexion with the war against the Amorites, of which we have an account. But it may be possible to bring it into relation with a campaign made by Ramses III. of the Twentieth Egyptian Dynasty against "the Shasu of Mount Seir." A discovery I was fortunate enough to make last winter has shown that the Israelites had not as yet settled in what was afterwards the territory of Judah when Ramses III. overran southern Palestine and captured its chief cities; and it is further remarkable that he alone of Egyptian Pharaohs—so far as we know—ventured to lead an army into the fastnesses of Mount Seir. It is therefore by no means improbable that "the war of the Lord" referred to in the book of Numbers was a war waged with the Egyptian king.

As I am about to depart to my Egyptian home, I may perhaps be allowed to mention another subject, which has, however, nothing to do with the history of Israel. The discovery of the name of a Yivana or "Ionian" in the Tel el-Amarna tablets, coupled with the fact that he was serving in "the country of Tyre," opens up the possibility of the introduction of Greek words into the language of Canaan at an early period. The Hebrew *yayin* or *yain* "wine," therefore, no longer presents the same difficulties as heretofore. August Müller has pointed out that, like the Ethiopic *wein*, it must have been borrowed from the Greek *oīnos*, *oīvros*, and not the Greek word from it. It is not found elsewhere in the Semitic languages; it has no Semitic etymology, and the vine is not a native of the countries to which the Semitic populations belonged. According to the naturalists, it is a native rather of Armenia and the Balkans. The Hebrew word, however, can hardly have been borrowed from the Armenians, as the Vannic inscriptions have shown that the vine was called *udulis* in the old language of the country.

Another Hebrew or Canaanitish word which I should regard as of Greek origin is *lappid*, "a torch." This, again, has no Semitic etymology, while the Greek *λαμπάς* is, of course, connected with the root of *λαμπω*. Possibly *mekhēroth* in the Blessing of Jacob (Gen. xlix. 5) is another loan-word of the same kind, the Greek original being *μάχηρα*.

A. H. SAYCE.

OLD BURMESE INSCRIPTION AT BUDDHA GAYĀ.

London: Oct. 12, 1892.

In General Cunningham's new book, *Mahābodhi*, a plate is given (No. xxix.) of a copper-gilt umbrella found by Mr. Beglar to the west of the great temple at Buddha Gayā, and beneath it is given a hand copy and a photograph of a Burmese inscription found on it. The hand copy is, as such things are apt to be, badly drawn, and so misleading as to be quite unintelligible; but from the photograph the words can be made out.

General Cunningham says (p. 75):

"The Burmese inscription appears to open with a date, but I cannot read it satisfactorily. I can make out the words *Siri Dhamma Rājā Guru*, but the last four letters puzzle me."

The inscription runs thus, according to my reading in strict transliteration: [*Sak*]karāj 397 ku || *Siri Dhamma Rājā Guru* || *Mahāthēr*, or as the modern Burmese would say: *Thekkayit 397 ku Thiri Damma Yāza Guru Mahāthi*. This being interpreted means:—The secular year 397, Sri Dhamma Rājā Guru, the High Priest. The term *Mahāthēr*, or *Mahāthēr*, as the more learned men prefer to write it, though both words are pronounced *Mahāthi*, is the well-known Pāli *Mahāthēra*. *Dhamma Rājā Guru* is a title applied frequently to high priests or *sayādaws* (= *āchāriya* + Burmese honorific suffix *taw*, commonly also pronounced *sadaw*) in Burma. The full title of one such personage on his iron seal lately presented by myself to the Pitt-Rivers Museum runs thus:—*Sundarābhivamsa Dhammalankara Mahādhammarājā-guru*. These words are pronounced by the Burmese:—*Thōndayūbiwunthā Dammālingayā Mahādammayāzāguru*. The peculiar title of the Royal Preceptor himself is always, as I understand, *Sri Dhamma Rājā Guru*; so the inscription means that the umbrella was presented or set up by the Royal Preceptor in the year 397 Burmese era, or A.D. 1035, as General Cunningham supposes. The date and archaic character of this inscription make it one of great importance.

R. C. TEMPLE.

SCIENCE NOTES.

THE next volume in Mr. Walter Scott's "Contemporary Science" series, to be published immediately, will be *Public Health Problems*, by Mr. John F. J. Sykes, medical officer of health for St. Pancras. The author attempts to summarise the essential points in evolution, environment, parasitism, prophylaxis, and sanitation, which bear upon the preservation of the public health. The volume will be copiously illustrated.

THE arrangements for the next session of the Royal Geographical Society present several new features. In addition to the ordinary meetings, it is proposed to give a special series of Christmas lectures to young people, to be followed by a course of ten weekly educational lectures, specially adapted for teachers, by Mr. H. J. Mackinder. At a special meeting on November 7, Capt. Lugard will recount his discoveries in Equatorial Africa. The ordinary meetings begin on November 14 with a paper by Dr. Nansen on his proposed North Polar expedition. Mr. Joseph Thomson will follow with an account of his expedition to Lake Bangweolo, and Capt. Bower will describe his journey across Tibet. Prof. Milne and Mr. Savage Lander have promised papers on Yesso, Major Rundell on the Siyin Chins, Mr. H. O. Forbes on the Chatham Islands, and Capt. Gallwey on Benin. It is hoped that Mr. Conway will return to describe his adventures in the Karakoram mountains. Apart from the records of travel, to which the ordinary meetings have

usually been mainly devoted, there will be papers dealing with the more general and scientific aspects of geography. The Prince of Monaco will probably describe his experiments on the Atlantic currents, Sir Archibald Geikie will lecture on types of scenery, Prof. Bonney on the work of glaciers, Mr. J. Y. Buchanan on the windings of rivers, and Dr. Schlichter on his new photographic method of determining longitude.

THE first series of lectures given by the Sunday Lecture Society begins on Sunday, October 23, in St. George's Hall, Langham-place, at 4 p.m., when Dr. Andrew Wilson will lecture on "The Distribution of Animals and what it teaches." Lectures will subsequently be given by Mr. Willmott Dixon, Prince Kropotkin, Mr. R. Brudenell Carter, Mr. Arthur W. Clayden, Prof. H. Marshall Ward, and Dr. E. E. Klein.

ANTHROPOLOGICAL JOTTINGS.

DR. PLEYTE, of Amsterdam, is editing the collected writings of the late Prof. G. A. Wilken, of Leyden, whose knowledge of the anthropology of the Dutch East Indies was unrivalled. The first volume will shortly be published by Mr. Brill, of Leyden.

MR. HENRY BALFOUR, the curator of the Pitt-Rivers collection at Oxford, has written an essay upon *The Evolution of Decorative Art*, which will be published immediately by Messrs. Percival & Co. The object of the author is to record the evidence for the development of the complex out of the simple, and to trace the history of art back to the earliest efforts of primitive man.

THE last part of the *Internationales Archiv für Ethnographie* (London: Kegan Paul & Co.) contains the first part of an elaborate paper on the Natives of the Nicobars, by Dr. W. Svoboda, based upon his own personal observations as well as upon the published studies of Mr. Horace Man. It is illustrated with two coloured plates, besides cuts in the text.

WE quote the following letter by Canon Isaac Taylor, upon "The European Origin of the Aryans," from *Science*:—"My attention has been called to Dr. Brinton's note in *Science* for June 20 as to the claim of Omalius d'Halloy to have preceded Latham in calling in question the theory of the Asiatic origin of the Aryans. In 1890, when, in his lectures on *Races and Peoples*, Dr. Brinton advanced the claim of d'Halloy, I carefully read over Halloy's articles, as cited by Dr. Brinton on p. 146 of his book; and I came to the conclusion that d'Halloy was not acquainted with the theory he is said to have controverted. The dates confirm this conclusion. The articles in question were published in the *Bulletins* of the Belgian Academy during the years 1839 to 1844, and were recapitulated in 1848. The theory of the migration of the Aryans from Central Asia first found definite expression in an article by Pott, buried in a volume of Ersch and Gruber's *Encyclopædia*, which was published in 1840; but it attracted no attention till taken up by Lassen in 1847, and by Jacob Grimm in 1848. This was the theory against which Latham contended; whereas d'Halloy's very confused and misty arguments seem to refer, if they refer to anything, to the Caucasian theory broached by Blumenbach in 1781, with the modifications proposed by Adelung in his *Mithridates*, 1806-1816. I think, therefore, we are still justified in asserting that Latham was the first to question the comparatively modern theory that the Aryan race originated in the highlands of Central Asia, a theory of which d'Halloy does not seem to have heard; and consequently, in the second

edition of my *Origin of the Aryans*, published in 1892, I did not think it necessary to modify my former statements as to Latham's priority."

PHILOLOGY NOTES.

THE October number of the *Classical Review* (David Nutt) is the first after an interval caused by the summer holidays. Perhaps the most important article is that in which Mr. Herbert Richards examines the use of $\alpha\omega$ with the future in Attic Greek. After excluding two classes of cases—(1) where there is a predominance of MS. authority against the use; (2) where the change of a letter or two gives another tense in place of the future—he quotes a list of passages, nineteen in all, where the MS. authority for $\alpha\omega$ with the future is uncontradicted, preponderating, or at least good. He then goes on to explain many of them away by the theory that $\alpha\omega$ is a MS. blunder for $\Delta\eta$; and finally suggests other passages where the same blunder may have occurred. Mr. J. A. R. Munro discusses the chronology of the career of Themistocles, in view of the statements in the *Ἀθηναίων Πολιτεία*, arguing that there were in ancient times two distinct systems of chronology, separated by an interval of ten years. Mr. A. Tilley deals with the obscure subject of the *ludus latruncularum*, partly from the evidence supplied by pieces that have been found in tombs; and concludes that any successful attempt to explain the working of the game must be based on analogies, not from draughts or chess, but from the Roman army or camp. As usual, the reviews are an important feature of the number. We may specially mention: Platt's new edition of the "Odyssey," by D. B. Monro; Batiffol's work on the Athanasian "Syntagma Doctrinae," by A. Robertson; Mahaffy's "Problems in Greek History," by R. W. Macan; Smith's Catalogue of Greek and Roman Sculpture in the British Museum, by Miss Eugénie Sellers; and Murray's Handbook of Greek Archaeology, by Prof. J. H. Middleton.

We have received a print of a paper on "The Greek Indirect Negative," recently read before the London Philological Society by Mr. E. R. Wharton, of Jesus College, Oxford. In this he endeavours to show, by a classified series of examples—(1) that primarily and essentially $\mu\eta$ is not a negative or prohibitive particle, but an interrogative; (2) that many $\mu\eta$ -sentences which are at present printed as assertions might better be printed as questions; and (3) that even in other cases the apparent negation contains or pre-supposes an interrogative meaning. As he observes, "the Greeks increasingly loved *debatantibus loqui*—to view facts as possibilities." And thus he would explain the well-known line (Soph. *Aj.* 1231), $\delta\tau' \text{ οὐδὲν ἔστω τοῦ μὴδὲν ἀρτίως} \text{ ἔστω}$ as containing both the assertion, "You were worth nothing," and the question, "Was he worth anything?" Incidentally, Mr. Wharton throws out the suggestion that $\mu\eta$ and $\mu\eta\nu$ were originally by-forms, like ν and $\nu\iota\nu$, $\epsilon\gamma\acute{o}$ and $\epsilon\gamma\acute{o}\nu$, since $\tau\iota \mu\eta$ and $\tau\iota \mu\eta\nu$ equally mean (like our "Why now?") introducing a sentence "of course"; but in practice $\mu\eta$ was confined to questions, $\mu\eta\nu$ was not. He is not disposed to adopt the view that $\mu\eta$ is identical with the accusative of the pronoun of the first person, used (as in Virgil's *me, me, adsum qui feci*) to call attention to the speaker.

MEETINGS OF SOCIETIES.

HELLENIC SOCIETY.—(Monday, Oct. 17.)

PROF. JERR, president, in the chair.—Miss Eugénie Sellers read a paper on three Attic *lektythi*, found at Eretria, and now in the National Museum at Athens. They were of the finest workmanship, and extremely interesting from the

point of view of mythology, the subjects being Homeric Odysseus and the Sirens, Odysseus and Circe, and Heracles and Atlas. The paper, which will appear in the next number of the *Journal of Hellenic Studies*, dealt fully with the vases themselves, and with their relation to other vases, and to works of sculpture treating of the same subjects. In the discussion which followed Mr. Cecil Smith expressed the opinion that the Sirens in Greek art were frequently mistaken for Harpies, and put forward the view that the winged figures in the so-called Harpy tomb in the British Museum were more probably Sirens.—The hon. secretary read a paper by Mr. F. B. Jevons, on "Iron in Homer," which went to show—(1) that it is opposed to the facts of the case to say that iron is more common in the *Odyssey* than in the *Iliad* or in the later lays of the *Iliad* than in the older; (2) that the Homeric poems must be placed in the Iron Age, but at the very beginning of it; (3) that if Homer lived in the Mycenaean period iron must have been known in that period; and (4), that if iron was not known in that period, then even the oldest lays must be of later date. Sir Frederick Pollock expressed approval of the common-sense line taken in the paper, and maintained the view that Homer was certainly written in the Iron Age. As to the distance between the Trojan War and the age of the poems, it might be compared with the distance between the age of Charlemagne and writers of the Charlemagne legends. It was possible that the frequent reference to bronze weapons in the poems was conventional, and a survival of poetic tradition. Mr. Frank Carter referred in some detail to the passages where iron is mentioned respectively in the *Iliad* and the *Odyssey*, and argued that the later date of the *Odyssey* might be inferred from them. It was clear that the poet of the *Iliad* regarded his audience as not acquainted with the working of iron to any degree of finish or in large masses. Dr. Leaf expressed his general concurrence in Mr. Jevons's views, but contended that the fact of no iron being found in the shaft-graves at Mycenae did not necessarily imply that the Homeric poems had no relation to Mycenaean discoveries, his view being that, though certainly later than the shaft-graves, the poems were yet contemporary with the later Mycenaean period when iron had come into use. Sir Charles Newton, Prof. Lewis Campbell, and Mr. Penrose also took part in the discussion.

VIKING CLUB.—(Thursday, Oct. 13.)

THE Herfst Foy (Harvest Festival), the first Thing of the first session of the Viking Club—a social and literary society of Orcadians and Shetlanders was held in the King's Weigh House Rooms, Thomas-street. The Honorary Jarl, Dr. John Rae, presided, and, in a few spirited remarks, declared the club opened. Although an Orkney man by birth, he could not claim Viking descent, but had, nevertheless, shown their spirit of discovery and daring in his several arduous expeditions to the Arctic regions, which, he trusted, was a sufficient qualification to fill the post of Jarl of the Viking Club.—Mrs. Jessie M. E. Saxby, the Shetland novelist and writer, then read a paper on "Birds of Omen," confining her remarks to the two birds best known in Shetland—viz., the corbie or raven and the katyogle or owl, illustrating her subject with numerous instances of Orkney and Shetland folklore regarding these two birds. The raven was sacred to the Allfather Odin, and was the device on the banner of Jarl Sigurd at the battle of Clontarf in Ireland. The owl was consecrated to the Goddess of Wisdom. From Odin came the strong hand which made the sea-kings masters of men; from Pallas Athena came the mighty mind which made the Greeks a living power for all time. The raven in Shetland is supposed to be able to assume any form, and the owl to be the inhabitant of another world in disguise. When ravens are seen fighting in the air and calling "corp, corp," it is expected that some one is going to die. The owl is considered a bird of ill omen. In conclusion, Mrs. Saxby made an appeal that, for the sake of associations revered and cherished, the raven and owl should be spared to haunt the hills and rocks, and add the poetry of superstitious legend to the wild beauty of our Isles.—Among the papers to be read during the session may be mentioned "Udal

and Feudal," by Mr. C. H. E. Carmichael, foreign secretary of the Royal Society of Literature; "Scandinavian Art in Great Britain," by Mr. J. Romilly Allen, Rhind Lecturer in Archaeology; and "Shetland Folklore and the Old Creed of the Teutons," by Dr. Karl Blind.

FINE ART.

The History and Practice of Illuminating. By Prof. J. H. Middleton. (Cambridge: University Press.)

It would perhaps not be a very high compliment to this, the latest book on the subject, to say that it is in many respects the best that has yet appeared in English. The French and Italian works on illuminated MSS., though occasionally excellent, and for the most part accurate, are not sufficiently comprehensive. This one is remarkably comprehensive, as might be expected from the well-known tastes and acquirements of the author, and, considering the vast mass of materials with which it has to deal, remarkably accurate. The subject, usually considered to be a very special one, has been made observably wider than its title, so as to include, indeed, much that preceded and led up to it. The distinction between illustration and illumination, however, might have been drawn a little more carefully, as the two subjects are really not quite synonymous or co-extensive. It is true there is an intimate relationship between the words. Both signify an act of throwing light upon some object, yet in point of historical fact the difference in their application is enormous. The whole department of knowledge relating to the art of writing is very extensive, and has been extensively, and in certain directions exhaustively, dealt with. Books are but one section, and MSS. but a portion of this section, and illuminated MSS. again merely a species of the latter. All illustrated MSS. are by no means to be considered as within the category of illuminated MSS. For this reason it may be objected that however interesting the history of Egyptian, or Greek, or ante-Imperial book-illustration may be, it does not correctly fall within the province of this work. To speak of illumination in classical times is, to say the least of it, to put a strain upon the definition of illumination. The mere light throwing of pictorial illustration in colours, and even the occasional finishing with dull gold and silver inks, does not mean illumination in the sense implied by Theophilus or Cennini or Le Bègue. Nor is it by any means proven from any extant examples that the ancients, as we call those highly civilised nations who lived in pre-Christian times, really practised the art:

"Ch' alluminare è chiamata in Parisi."

Allowing, however, the author's definition to cover this distinction, and, therefore, to efface the objection, still we may ask: Why in an otherwise profusely illustrated book, the chapters relating to the important and deeply interesting subject of ancient books and modes of writing should be left utterly without illustrations. Surely they have an equal claim with the rest to such an indulgence. It was hardly fair to the author's

whole subject that the most archaistic and therefore presumably least familiar portion of it should be thus ignored by the artist. It should have been treated at least as respectfully as the rest of the book. Indeed, on the ground of antiquity alone, it has a claim to the greater deference and attention. If neglect of this portion be disrespectful, the kind of attention shown to the rest is not flattering. We should scarcely have expected, in a work issued from the press of a great university, and written by an author who occupies the position of a teacher in that university, that the mode of illustration by a *crambe biscoctum* of second-hand blocks would have been tolerated. The work absolutely demanded illustration of the best class, by the latest and most approved processes, facsimiles, and autotypes, which should render it the standard work on the subject. Instead of this, we have a series of ordinary engravings, neither facsimiles nor specially scholarly productions, already well known, borrowed from a still more popular work. We do not recommend chromolithography, because of its frequent and deplorable insufficiency. Yet the works of Bastard, Louandre, Labarte, Mantz, and others, do give some notion of illuminated books. They at least enable the student to form a tolerably just idea of different schools, if not of technical details—of Byzantine work of the tenth century, English of the eleventh, German of the twelfth, French of the fourteenth, Netherlandish or Italian of the fifteenth—when, perhaps, these schools were typical, and so do really afford considerable help to the student. Still it is an expensive and uncertain method. But in these days of facsimile reproduction, with Armand-Durand, Dujardin, Dixon, and other processes, most of which are excellent, and already employed by the greatest authorities for similar work, and with, moreover, the inexhaustible stores of our public libraries within reach, it does seem a pity that a standard and scholarly work should not have had illustrations suitable to its rank. No doubt, these engravings were right enough in their place as popular embellishments to a popular history; but here we need something better. It is disappointing, after what the author says of the importance of English illumination several times in the course of its career, not to see some typical and well selected examples of it, taken from the stores of our great national and cathedral libraries.

Coming to the writer's more especial province, we are convinced of his more than necessary qualifications for the task of dealing with it. What faults he has lie on the bookish side. He has now and then in the matter of illumination trusted some of his authorities a little too implicitly. He has done a great deal in the personal examination of MSS., which is an indispensable qualification in a writer about them. But, after all, it is in the literary antiquities that he is most at home. He instructs us from ancient and classical sources with good effect: for example, when he tells us that Pliny's story about Eumenes of Pergamos being the inventor of parchment (*pergamena*) is an error. Pliny

is responsible for, we fear, many other errors. It is almost as hard to unbelieve the old story of the jealousy of Eumenes against Ptolemy as to believe that the Alexandrian library was not burnt by Omar. Yet it is now generally agreed that this also is a venerable *canard*.

When Prof. Middleton expresses an opinion of his own, it is generally such as we can all, or nearly all, agree with. For example, in the case of the Victoria Psalter. No one can feel anything but respect for the industry, enthusiasm, and skill of the late Owen Jones; but our author's criticism of the Psalter is perfectly just. Prof. Middleton alludes to the ancient Roman practice of keeping books in boxes or presses, not visible, as in our modern bookcases. He speaks of its continuance in the one great library in Europe which all travellers desire to see, and which they so often visit without seeing, or without being rightly aware that they have seen. In fact, all the printed books and MSS. in the Vatican are still preserved in presses, or drawers, or cases with richly decorated fronts and covers—kept closed, so that the visitor only sees a superbly ornamented apartment or suite of apartments—the great features of which are painted ceilings, enriched panels, statues, and pictures, but not books and MSS. Even the exhibition cases are usually covered so as to look like richly inlaid tables, and are passed by, though they contain treasures such as the Codex Vaticanus and the illuminated Dante. Only when one of these covers is lifted does the visitor to the Vatican Library truly realise that it is the great historic treasure-house of which he has read. Persons have gone to Rome almost for the purpose of seeing the books, and have traversed the whole library without the remotest idea of its locality.

Prices of ancient books are referred to. Thus, Aristotle gave the value of £750 in Attic gold for an autograph MS. of Speusippus; and another MS., supposed to be in the handwriting of Virgil, was sold in early Imperial times for £20. It would be exciting to see the competition for the latter if it should ever turn up at Sotheby's, Christie's, or elsewhere. It would put Mr. Quaritch on his mettle. The old and long-continued practice of dictating an author to a room full of copyists (slaves at Rome, monks in the mediæval scriptorium, and paid clerks in the sixteenth century) enabled prae-typographic publishers to bring out considerable editions of a popular author at a moderate cost. Thus a copy of Martial's Epigrams was published by Tryphon & Co., the great firm whose well-frequented shop was the attraction of Roman dilettanti, for about eighteenpence. Even still cheaper work was done. As to amount of production, the Emperor Augustus is said to have suppressed an edition of Ovid's poems consisting of a thousand copies. At a later time—the sixteenth century—Vespasiano de' Bisticci, an Italian book agent and contractor for the supply of MSS., who, indeed supplied the great amateurs and princes of his time, relates that in twenty-two months, by the labours of forty-five copyists, he furnished no fewer than two hundred important

volumes for the Medicean Library. Upon the question of the antiquity of paper, Prof. Middleton justly holds Pliny again guilty of an error. We are constantly finding Pliny in this predicament as to matter of fact. Yet for all that, we could ill spare the wonderful collection of old-world traditions, beliefs, and legends from a still more remote antiquity, which we know and pore over as the Natural History of industrious, but uncritical, C. Plinius Secundus, who, by the way, was Pliny the First, or the elder. The younger Pliny, who writes the letters to Tacitus and others, was his nephew. Paper, as we learn from recent discoveries, was in use in Egypt as far back as 2300 B.C., and not merely, as old Pliny thought, from the time of Alexander the Great. The ancients, it appears, knew more about pens and inks than they usually have credit for. The Greeks made silver and other metallic pens, and Latin MSS. show a great variety of inks—red, purple, green, blue, silver, and gold. The great Floreffe Bible in the British Museum shows the skill of the penman in the twelfth century in the use of this mode of decoration; and in somewhat later times it was no unusual thing for scribes to annotate their texts in coloured inks, red, green, violet, blue, using each colour for a distinct class of notes, historical, biographical, geographical, &c. Scientific works are often made exceedingly attractive by coloured diagrams, chronologies by architectural arcades and ornamental panels.

Of course it is not our business to go minutely through this vast collection of notes on illumination and miniature art. We may agree to differ from Prof. Middleton as to the definition of illumination, and we may be allowed to look upon illumination and miniature as distinct arts—which have been often combined—but the history of either of which does not completely cover that of the other. Mr. Middleton's notes are so very copious that it is scarcely wonderful if now and then he is led astray. He speaks of the Bedford Missal. He certainly knows that the MS. he refers to is not a missal at all. It is time to cease from the ignorant blunders of the eighteenth century. Jacquemart de Hesdin is made by the misspelling of his surname to perpetuate the mistakes of Waagen and Father Cahier. It might have been stated that the Triptych possessed by Mr. Willett is actually a miniature painting on vellum. Cardinal Marino Grimani was the nephew, not the brother, of Domenico. It appears, from the mention of Jarry, as if the author thought he was a miniature painter; whereas Robert, or some other miniaturist, usually executed the flowers in his MSS., Jarry only doing the pen-work, which, in its way, is faultless.

But fault-finding is disagreeable. With regard to the technical part of the volume, as it consists almost entirely of transcripts from Mrs. Merrifield, Jehan le Bague, Theophilus, Cennini, and other books well known to the student, to criticise it would be simply to criticise them. They are useful, but it would have given an additional interest to this section if the writer had brought forward new matter—had, for example, pointed out MSS. which are instructive to the student as showing, from the actual condition

of the miniatures or illuminations themselves, the method followed by the artist. As for instance, the Mandeville grisailles, or the Roman de Meliadus in the British Museum, or the many other MSS. which the catalogues of that library, the Bodley, and our university libraries refer to as unfinished, in order that with the very work before him he might realise or contradict the statements of his authors, and learn solidly and practically for himself.

We might have given more reasons for such objections as have been made to Prof. Middleton's view of the antiquity of illumination, and also to his definition of the term, but this would have necessitated the presentation of alternatives and *des pièces justificatives*, for which the present is not the place. Notwithstanding, however, a few blemishes, we gladly acknowledge the very interesting and instructive character of this compendious essay; and, to recur once more to Pliny, we are reminded of certain words bearing on the difficulties and labour of such undertakings. In his Preface to the Natural History, he says: "Res ardua vetustis novitatem dare, novis auctoritatem, obsoletis nitorem, obscuris lucem, fastiditis gratiam, dubiis fidem." We believe, however, that the author is equal to the task; and hence we may trust that, when revised and reprinted with suitable and worthy illustrations, this History of Illumination may become, in his very capable hands, what the student has a right to expect—a reliable and standard work on the subject.

JOHN W. BRADLEY.

OBITUARY.

JOSIAH GILBERT.

THERE died a few weeks ago—and his death, in the dull season, passed with singularly little comment—a writer on art of very serious merit, one who relied for his influence, not upon fluency or sentiment, but upon learning and discrimination. His influence was therefore slight; it was not given to Josiah Gilbert to exercise that fascination over the public which has been used conspicuously by writers far less solidly endowed. Josiah Gilbert, who lived and died in the Eastern counties—his house was Marden Ash, Ongar—was the son of Ann Taylor, and the nephew of perhaps the most famous of the several famous Isaac Taylors. He was one of the few instances of an orthodox dissenter with a serious care for pictorial or other art. One or two books of his, connected as much with travel as with art, made him known in a measure at the circulating libraries; *Cadore: or, Titian's Country* was interesting alike to the lovers of Nature and the students of great painting. But it is especially by his little recognised book on *Landscape* that he deserves to be remembered. With modern landscape it does not deal at all, but its study of early Flemings, early Germans, the Italians themselves even, down to Titian, is valuable and exhaustive. Temperate in expression, and not a page of it dictated by violent prejudice or unreasoning prepossessions, Josiah Gilbert's *Landscape* will outlast some treatises on the subject which for a generation have been popular. The writer, who amassed his material in quietude and dealt with it at leisure, died at a ripe age. He was eight-and-seventy.

F. W.

CORRESPONDENCE.

PITHOM, RAAMESSES, AND (OR) ON.

London: Oct. 10, 1892.

Although the Hebrew text of Exodus i. 11 gives two "store cities," Pithom and Raameses, the Greek version adds—"On, which is called Heliopolis." At the recent Congress of Orientalists, Prof. Mahaffy drew attention to this fact, as clearly intended to localise the region in which the Israelites were employed. Manetho assigns their work in the quarries of Turra. Josephus describes them as constructing the pyramids. In no case is there any allusion to the North-eastern Delta.

There is a very interesting MS. map in the British Museum, ascribed to the well-known patriarch Chrysanthus. It is bilingual—Arabic and Greek. Μεμφις is el Gizeh; Βαβυλων = Masr; Ηλιουπολις = el-Matarieh. The name Ραμεσση appears twice—on the west side of the Nile, opposite Babylon, and again on the east side, about ten miles to the south of Old Cairo. This part of the map, about 5 × 7 inches, can be found reproduced by me in the *Proceedings* of the Society of Biblical Archaeology (December, 1885). In spite of the evidence thus offered for an independent Raameses, it seems to me that the Greek of the Septuagint (l. c.)—την τε Πειθὸν καὶ Ραμεσση καὶ Ὀν, ἥ ἐστιν Ἡλιούπολις—refers to only two places, not to three. The καὶ after Ραμεσση introduces the geographical gloss, which may, indeed, have been added to the text in the earliest centuries of the Christian era. It should be preceded by a comma. The two names, Pithom and Raameses, were Egyptian. It was natural to explain the second as "On, which is called Heliopolis," for the benefit of Hellenistic Jews or early Christians, to whom one of these names would carry no distinctive meaning. In the same way this map of Chrysanthus gives three names for Medinet el-Fayoum, adding to the Arabic both Κροκοδείλων Πόλις and Ἀρσινοῦ.

In regard to Pithom, there is no question that Hebrew tradition, as represented by Saadia, born in the Fayoum in A.D. 892, and the Rabbi Benjamin of Tudela, who visited it in A.D. 1173, identified this "lake-district," its canal of Joseph, and grain-reserves with the city or province Pi-Tum. Whether this tradition was as old as the Hebrew text of Exodus in its present form, or a later invention, may be matter for discussion. At all events, the literary wealth of this region, which has furnished scholars with thousands of papyri from the earliest epochs to the tenth century A.D., has fixed the attention of the world on its unique physical features and topographical advantages.

A new map of the Fayoum, on the scale of 1 to 100,000, has been published by the Public Works Ministry of Egypt at the moderate price of four shillings. My friend, Lieut. Col. Ross, must forgive my expression of doubt whether the novel form in which many names appear will be accepted by European geographers, but scholars will appreciate his careful translation.

COPE WHITEHOUSE.

ÆGEAN POTTERY IN EGYPT.

London: Oct. 18, 1892.

In his last letter Mr. Petrie suggests that "the subject may now rest"; but, in that letter, he makes three statements which ought not to pass without comment:

"The answers to Mr. Torr's last paragraph have appeared in previous letters of mine."

That is not so. If any of your readers care to look through the correspondence, they will see that Mr. Petrie has not answered the questions which I repeated in that paragraph.

"The dating of vases which I laid down in *Ilahun*, and have since reaffirmed in a recent letter, has been challenged by the quotation of one other vase."

As a matter of fact, that dating has been challenged on four grounds—(1) Because Mr. Petrie's premises do not necessarily lead to his conclusions; (2) because false-necked vases with patterns on them are represented in the tomb of Ramessu III., and must, therefore, have been in use two centuries after the date assigned by Mr. Petrie to all similar false-necked vases; (3) because one of these vases was found in the tomb of a grandson of Pinetchem, and must therefore have been buried four centuries after the said date; (4) because Mr. Petrie takes no account of the close connexion between these vases and the genuine Greek vases of the seventh century B.C. Mr. Petrie's statement implies that the dating has been challenged on the third ground only.

"We now learn that the needful history of this vase cannot, or must not, be stated."

The history of this vase is that it came from the tomb of one of the grandsons of Pinetchem. This has been stated; all that has not been stated is the name, or names, of the person, or persons, who took the vase out of the tomb and brought it to England. And there are reasons why the name, or names, should be withheld. Nobody would imagine that the needful history of a vase consisted of somebody's name.

Cecil Torr.

NOTES ON ART AND ARCHAEOLOGY.

THE exhibitions to open next week include those of Messrs. Tooth and Mr. McLean, next door to one another in the Haymarket; and a collection of Early Flemish and Dutch Masters, at the Japanese Gallery, in New Bond-street.

THE new fine art annual, *European Pictures of the Year*, will be published by Messrs. Cassell & Co. early in November. The work will contain about 120 reproductions of the principal continental pictures of 1892, forming a companion to *Royal Academy Pictures*.

MESSRS. PERCIVAL & Co. announce a volume of *Technical Essays*, by members of the Arts and Crafts Exhibition Society, with a preface by Mr. William Morris.

MR. STANLEY LITTLE not long ago republished, from the enterprising Sussex newspaper in which it first appeared, an essay upon a group of painters whom he denominates "The Wealden School." This appellation is bestowed by the thoughtful and likewise enthusiastic essayist, in virtue partly of the place of residence of the landscape painters selected, and in virtue also of what he considers to be their common aim, or at all events their common subject. Mr. Aumonier, Mr. Mark Fisher, and Mr. Léon Little are naturally prominent members of the "school" described. Doubtless they have something in common; but it is a question whether Mr. Stanley Little, in his interesting papers, attaches quite sufficient importance to what we may describe as their common derivation from that French landscape school which happens at the moment to be fashionable, and which possesses a certain legitimate attractiveness, far from exhaustive and final though its achievements may be.

AMONG the exhibitions with which the picture season has opened, somewhat prematurely, that of Miss Dering Courtois, at the Maddox-street Galleries, has been almost the only one that has had any individuality or interest; and Miss Courtois's, we are bound to say, would have gained very considerably in importance and artistic value had she waited to include a larger number of works in which something beyond quickness of observation and dexterity of handling were noticeable. In other words, it would have been better if Miss Courtois had bided her time, and put before us at last an array of thoroughly considered canvases rather than of merely engaging impressions. The

lady has gifts; and among them is the faculty of indicating, even in her slightest sketches, the aspect and gesture of gentlewomen. One sketch of a young woman seated at a piano has been found to combine, in a rare degree, *actualité* and good taste. Only two really important works graced the somewhat hasty exhibition of the works of this interesting artist: one of them a rural subject that had been seen at the Paris Salon, and another the very realistic and thoroughgoing canvas of a hospital ward at Lincoln, which won the conspicuous encomiums of a great daily paper directly the work was on view in last year's Royal Academy. Miss Dering Courtois will be heard of again; but that she may be heard of to her advantage, it is necessary that her efforts shall proceed beyond the stage of the sketch.

THE STAGE.

THE turn of the month is the period fixed upon for the production of "King Lear," which it need hardly be said must be the leading event of the theatrical season, not only or even chiefly because of the effects made to ensure a spectacular success, but more especially by reason of the opportunity the play affords to the artist who, whatever may be the variations in his own performances or in the public taste, cannot possibly be accounted other than the greatest English actor of his time. The Lear of Mr. Irving may be expected to compare favourably with that which was a really notable performance of the past at the Princess's a round dozen of years ago—we mean the representation of Lear by a leading legitimate actor of America, Mr. Edwin Booth.

WE have been informed that there is about to be organised in the elegant and charming Princes Hall, in Piccadilly, a series of music-hall performances, given under conditions of reasonable refinement. Afternoon tea, in other words, is to take the place of spirits and tobacco. The pot-house element will be banished—the very thing that still makes a visit to the ordinary music hall an adventure not agreeable in all respects to many men, and agreeable to no women except to those—the piteously deluded—who imagine themselves most fashionable when they are most unsexed. This contemplated innovation will be extremely welcome, and is entirely sensible. There is no shadow of reason why we may not enjoy the humane and finished art of Mr. Chevalier, the grace of Miss Florence Levey, the magnetism of Miss Lottie Collins, without being obliged to seek them in an atmosphere as vitiated and intolerable as that of a painter's smoking party.

WITH reference to a note in the ACADEMY of last week, a correspondent writes to us that the drama entitled "The Home Wreck," written by the late Stirling Coyne upon the story of *Enoch Arden*, which was first produced at the Surrey Theatre in 1869, was revived at the Holborn Theatre in the spring of 1873, with Mr. Creswick in the part of the hero, and Miss Carlisle in that of the heroine. So far as our correspondent knows, it has not been produced since—at any rate, not in London.

MUSIC.

"EUGENE ONEGIN."

THE production of Tschaikowski's "Eugene Onegin" at the New Olympic Theatre on Monday night, as the opening opera of Signor Lago's season, was an event of some interest. The composer has written much for the stage, but with the exception of his "Mazeppa," played once or twice in the provinces by a small Russian company some few seasons back, no opera of his has been heard in England. It is curious to note, too, that, while he has written

at least five symphonies, not one has been given here, although the composer paid us a visit in 1888, and again in 1889, and had the Philharmonic orchestra at his disposal. Tschaikowski ranks among the principal composers of young Russia, and the opportunity of hearing his opera was therefore welcome. "Eugene Onegin" was originally produced at St. Petersburg in 1884. The libretto, an English version of which has been prepared—though it was not strictly followed—for the London performance by Mr. and Mrs. Sutherland Edwards, is derived from a poem by Pushkin, which enjoys a certain reputation. Judged from a high dramatic standard, the libretto is weak; but then it must be remembered that Tschaikowski describes his work only as "Lyrical Scenes." Really, however, it must be regarded as an opera. The story is a simple one. Tatiana, the heroine of the tale, falls desperately in love with Onegin: that is the substance of the first act. In the second, Onegin fights a duel with his friend Lenski, in consequence of a mild flirtation with Olga, fiancée of the latter; the duel scene is the one dramatic moment of the act. In the third and last act, Onegin finds Tatiana married to another; and an interview between the two, in which duty conquers emotion and the unhappy lover is dismissed with an eternal farewell, forms again a highly dramatic close. As for the rest of the opera, there are songs, concerted music, and choruses; these, however, do not retard the action of the piece, which as a matter of fact does not exist. Much of this music is of excellent character. The melodies have a melancholy Slavonic cast. The harmonies and rhythms are quaint and clever, and the orchestration is always picturesque; but at certain moments, as for example the sentimental song sung by Lenski before the duel, and the tawdry ballad sung by Prince Gremio, Tatiana's husband, in the last act, one is carried back to the days of the old-fashioned opera. *Nous avons changé tout cela*: Wagner taught composers the proper province of music in connection with the stage; and Tschaikowski, though in no sense an imitator of the great reformer, shows in his best moments how well he understands and feels what ought to be done. The "Tatiana duel" and closing scenes are admirable in structure, development, and feeling. Tschaikowski seems like a man who has not quite made up his mind. While pressing forward, he cannot help, like one of old, casting a lingering look backwards, and the result, in consequence, is not satisfactory. The composer, however, by means of his great talent and skilled pen, has contrived to make his acts end well—and more than that, to make each in turn more exciting. The consequence of this is that, though there are dull moments in the opera, yet, as a whole, it is certainly not dull. And, again, it is the work of an accomplished and *spirituel* composer, and, as a specimen of modern stage music, well deserves a hearing. The performance was not all that could be desired, especially as regards the orchestral playing. Miss Fanny Moody is not altogether suited to the rôle of Tatiana; but she sang and acted with commendable taste and earnestness. Miss Lily Moody looked extremely well as the light-hearted Olga. Mr. Iver McKay was over-

weighted in his part. M. Oudin as Eugene was excellent: his acting was forcible, yet not exaggerated, and he sang well, though, possibly from arduous rehearsals, his voice had not its proper brilliancy. The orchestra was under the careful direction of Mr. H. J. Woods.

J. S. SHEDLOCK.

MUSIC NOTES.

THE Crystal Palace Saturday Concerts commenced on October 15, when the programme included two novelties. The first was Mr. C. A. Lidgley's Ballade for Orchestra (Op. 7), after Doré's picture, "A Day Dream." The youthful composer has produced a tone-picture of pleasing character, and effective in its lights and shades. The so-called "Love" theme is decidedly graceful. That Mr. Lidgley should have been inspired by a painting is all very well, but modern composers are too fond of calling attention to the source of their inspiration. Chopin gave no clue to his four Ballades. Mr. Lidgley's promising work was well received. The other novelty was M. André Wormser's Symphonic Poem, "Les Lupercales," in which by the aid of tones he seeks to portray processions of priests, and vestals, and devotees armed with whips, scourging all whom they meet. Music has been pressed into many a strange service by French composers since the time of Berlioz, whose genius always saved him in his most dangerous flights. M. Wormser's music is characteristic and decidedly clever, but scarcely art in the highest sense. M. Vladimir de Pachmann performed Beethoven's Concerto in C minor, but spoilt much of it by his tricky playing, and by the use of the soft pedal contrary to the composer's directions. And why did he interpolate something between the 1st and 2nd movements, and spoil Beethoven's bold key-contrast of C minor followed by E major? For solos he played Chopin's Nocturne in G minor (Op. 37, No. 1) and Rondo (Op. 16); the latter is one of the few commonplace productions of Chopin. M. de Pachmann displayed his usual delicate touch and finished technique, and was enthusiastically received. M. Oudin was the vocalist, and sang tastefully songs by Gounod, Grieg, and Chaminade. The programme included Sir A. Sullivan's, "In Memoriam," and Beethoven's Symphony, No. 8, both of which were admirably rendered under Mr. Manns's able direction.

M. SLIVINSKI gave a Pianoforte Recital at St. James's Hall on Tuesday afternoon. The programme was by no means a hackneyed one. It commenced with Paderewski's difficult A minor Variations, which were rendered with much delicacy and feeling. The reading of Chopin's D flat Nocturne was correct but cold, and that of the A flat Valse (Op. 34) lacked brilliancy. The C sharp Scherzo was, however, played in a most effective manner; the middle "Chorale" section with its delicate figuration was given with proper repose and dream-like delicacy. Eight numbers of Schumann's Fantasiestücke followed; of these the most satisfactory were "In der Nacht" and "Fabel." The programme included pieces by Handel, Schubert, and Liszt. As an exponent of the last-named composer, M. Slivinski has already displayed his skill.

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